

EXAMINING THE UNRECORDED WORKS OF MARK SCHULTZ: A PERFORMER'S  
ANALYSIS OF SELECTED PIECES AND A CATEGORIZATION OF THE WORKS FOR  
HORN

A DISSERTATION  
SUBMITTED TO THE GRADUATE SCHOOL  
IN PARTIAL FULFILMENT OF THE REQUIREMENTS  
FOR THE DEGREE  
DOCTOR OF ARTS  
BY

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BALL STATE UNIVERSITY

MUNCIE, INDIANA

MAY 2019

## ACKNOWLEDGEMENTS

I am thankful that Ball State University created the degree Doctor of Arts, which fulfilled my desire to become a more well-rounded musician and teacher. I appreciate the conditions the university created to advance my skills and knowledge about music and higher education. I am grateful for my teacher, Prof. Gene Berger who helped me to gain hands-on experience performing orchestral and chamber repertoire, as well as for introducing me to Mark Schultz's music that this dissertation is intended for. I value his mentorship and help in various aspects of my life. Special thank you to Dr. Brett Clement, who helped me tremendously preparing this document, checking and fixing its content and quality. I would like to thank Dr. Jody Nagel, who generously shared with me sheet music and recordings of Schultz's compositions needed for this study. Moreover, I would like to thank Dr. Nagel for answering questions about Schultz's life, compositional style, and for offering his support throughout my studies. I would like to thank Dr. Keith Sweger for sharing his expertise in chamber music and helping me on my path to earning the Doctor of Arts degree. I am thankful to Dr. Paul Ranieri who agreed to serve on my committee, and all the members for their guidance, help, and time.

In addition, I would like to thank all the teachers with which I have had a privilege to study, who helped me to become the person that I am today. I am thankful for my friends who encouraged and helped me during my studies in the United States. This dissertation is dedicated to my family, especially to my parents, sister, nephew, and uncle who supported me, and who sacrificed a lot in order for me to achieve my dreams.

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## Chapter 1

### Introduction

Mark Schultz (1957–2015) was a prolific and accomplished composer whose compositions were internationally acclaimed and won prestigious competitions. His piece *The Temptation of Saint Anthony* (1988) won the Omaha Symphony Orchestra New Music Competition in 1988, and two other of his works, *Dragons in the Sky* (1989) for Horn, Percussion and Tape, and *Podunk Lake* (1993) for Amplified Solo Horn, received awards at the International Horn Society Composition Competition in 1990 and in 1994 respectively.<sup>1</sup> Schultz was a recipient of multiple ASCAP awards. He won 1992 American Society of Composers, Authors and Publishers Rudolf Nissim Award for *The Sun, Split Like Spun Glass* (1992). He was a recipient of a grant in 1990 from Arts International Fund at a symposium of the ICMS in Glasgow, Scotland. Schultz also received two grants in 1994 from Margaret Fairbank Jory Copying Assistance Program award, AMC, New York, NY for *The sun, split like spun glass* for Soprano and Orchestra and *Pillars of Fire* for Horn and Orchestra (1994).<sup>2,3</sup> His works have been performed by ensembles such as the Cleveland Chamber Symphony, the Florida West Coast Symphony, the Omaha Symphony, and the Omaha Chamber Symphony,<sup>4</sup> and by artists such as Thomas Bacon, Richard Brown, James Graber, Kent Leslie, John R. Beck, Gary France, Robert

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<sup>1</sup> "Jomar Press," Jomar Press website, accessed June 28, 2017, <http://jomarpress.com/>.

<sup>2</sup> Ibid.

<sup>3</sup> Schultz's CV (2001), e-mail communication with Deidre Schultz.

<sup>4</sup> "Jomar Press".

Spring, Michelle Stebleton, and Lisa Bontrager, among others.<sup>5</sup> Recordings of Schultz's music are available on several record company labels, including Summit Records, Centaur, Hard Cor Music, Equilibrium, MSR Classics, and Sunset Music Australia.

Although Schultz wrote for a variety of instruments, the largest portion of his creative output lies in his works for horn. Out of his forty-three compositions, not including revisions and arrangements, twenty-nine use horn in their instrumentation. Twenty-eight of them are written deliberately for horn in various settings: solo, chamber, and with large ensemble.<sup>6</sup> His most famous work for horn, *Dragons in the Sky*, won the 1990 International Horn Society's Composition Contest, and was performed more than four hundred times in the first ten years since its inception.<sup>7</sup> A collaboration and friendship with renowned horn player Thomas Bacon resulted in Schultz writing volumes of works for horn. Bacon not only premiered *Dragons in the Sky*, but also commissioned from Schultz sixteen other compositions for horn.<sup>8</sup> The enormous success of Schultz's works for horn may be explained in part by the composer's biography. He himself played horn as a child; therefore, he had an understanding of the instrument's possibilities from the player's perspective. However, the composer attributed the success of his horn works to his great "ears for music," professors, outside-of-school experiences, and passions beyond music, which included literature, nature, science, history, and philately among others.<sup>9</sup>

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<sup>5</sup> Benjamin P. Lieser, "An Analysis and Performer's Guide to Mark Schultz's *Dragons in The Sky* For Horn, Percussion, and Computer-Generated Tape" (DMA diss., Florida State University, 2015. ProQuest 10000615), 57–58.

<sup>6</sup> Ibid., 54.

<sup>7</sup> Jomar Press.

<sup>8</sup> Lieser, "An Analysis and Performer's Guide," 54.

<sup>9</sup> Ibid., 55.



Schultz's compositions use extended techniques such as multiphonics, jazz scoops, stopped and half-stopped notes, playing additional instruments, and even acting. The compositions are written in ways that highlight the strengths of the instrument, while simultaneously achieving the programmatic effects intended by the composer.

Considering that some of Schultz's works for horn garnered international fame, there are still several of his compositions that are rarely performed, and many that have never been recorded. Only thirteen of his compositions have been recorded, some multiple times: *Dragons in the Sky* three times, *T-rex* (1990) and *Ashfall* (1995) twice. At the same time, there are pieces that have been rarely played beyond their premiere. In addition, there is relatively limited scholarly input on this prolific composer and his works, particularly in the area of structural analysis. Written information about the pieces and compositional style of the composer is often scattered among various sources and not thoroughly systematized.

There are several potential challenges that may arise when programming Schultz's works. One such challenge is mastering the various extended techniques he employs. It appears that only two compositions written for horn by Schultz do not involve any extended techniques: *I and my Annabel Lee* (1998) and *Prairie Vignettes* (2004).<sup>10</sup> Another challenge of Schultz's works is manifest in the unique role of the performer, who is often required to accomplish various tasks besides playing the horn. The horn player may have to speak to the audience, act, or play other instruments in addition to playing horn, sometimes simultaneously. In *Ashfall*, horn and clarinet players are asked to play timbales.<sup>11</sup> In *Pillars of Fire*, the horn player is required to start the

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<sup>10</sup> Lieser, "An Analysis and Performer's Guide," 45–49.

<sup>11</sup> William Scharnberg, "Music and Book Reviews," review of *Glowing Embers*, and *Ashfall*, by Mark Schultz, *The Horn Call: Journal of the International Horn Society* 26 (February 1996): 69–70.

piece by playing a large bass drum at the back of the orchestra, and the orchestra players are asked to play tuned soda bottles, sing, and make noise with cellophane gift-wrap as well as mini-bubble wrap.<sup>12</sup> Acquiring and facilitating unique instrumentation may present another problem to programming some of Schultz's repertoire. Some of the compositions require the use of electronics and a tape operator. Others necessitate having a rhythm section, large ensemble, or other horn players who are willing and skilled to perform extended techniques.

These possible obstacles, however, should not justify avoiding the programming of some of Schultz's works. His popular compositions, namely *Dragons in the Sky*, *T-rex*, or even *Voices of Spoon River* (1993), contain all those challenges yet are frequently performed. Perhaps the reason for the rare programming can be attributed to simple unfamiliarity with his unrecorded compositions, or an unwillingness to risk playing an unheard piece, especially if it requires learning unconventional extended techniques.

### Purpose of the Project

The purpose of my project is to increase interest in Mark Schultz's compositions for horn, specifically those works that have not been previously recorded, and to introduce them into the standard repertoire. Additionally, I would like to familiarize future performers with Schultz's chamber and large ensemble compositions that have horn in their instrumentation. Moreover, my intent is to broaden the understanding of Mark Schultz's compositional style by examining the composer's remarks, selected compositions, available resources, and the statements of prominent people in Schultz's life. The project is intended to answer questions future performers may have when programming Schultz pieces, such as technical challenges, stage set-up, dedications, extended techniques, and the issue of program music. This thesis will consist of information

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<sup>12</sup> Lieser, "An Analysis and Performer's Guide," 34.

gleaned from interviews conducted with selected people in Schultz's life: Deidre Artist-Schultz (the composer's wife), Jody Nagel (composer and co-editor of JOMAR press), and Thomas Bacon (hornist and commissioner of Schultz's works); these interviews will provide key information about the composer and his works. From an interview with Thomas Bacon, I hope to include practical tips on playing Schultz's works for horn. In addition, a performer's analysis of the three pieces *Alligator Alley* (1994), *Lights!* (2003), and *Over your shoulder, don't smile* (1994) is intended to guide and inspire future players. The project will assist performers and pedagogues with easier selection of works from Mark Schultz's repertoire by including an annotated bibliography of previously unaddressed works that involve horn in their instrumentation, a table that classifies Schultz's works by extended techniques, instrumentation, and range, and a comprehensive list of pieces by Mark Schultz that involve horn, arranged by instrumentation. In addition, I intend to record selected pieces that cannot be found on other commercial recordings.

#### Limitations of the Project

The project is primarily intended to serve as an inspiration for other horn players that want to choose unconventional repertoire rather than to provide comprehensive information about the works and biography of Mark Schultz. The selection of pieces for my recording is limited by the personnel available at the time of my research and the availability of materials needed for this study.

#### Significance of the Project

There remains the need for a project that examines Schultz's pieces involving horn. By producing a recording of selected works that have not been previously recorded, I intend to familiarize horn players with these compositions, inspire them to include Schultz's works in their

repertoire, and create their own interpretations of the pieces. In order to help horn players choose appropriate compositions that showcase their skills and that use the personnel, instrumentation, and equipment resources available to them, a table that categorizes the extended techniques of all Schultz's works that involve horn is needed. Categorization of works by Mark Schultz based on his techniques and instrumentation will help to quickly determine if the work is appropriate for the performer. Benjamin Lieser's dissertation on Mark Schultz's compositions for horn does not include all the chamber works and larger works that use horn; therefore, it is necessary for this study to address these compositions.<sup>13</sup> Following the format found in Lieser's treatise, I will create a complete annotated bibliography of Schultz's works that include horn.

Additionally, there is a void in analysis of other works by Schultz. There are only three analyses of two separate works that exist at this point: the first is an analysis of *The Sun Split like Spun Glass* by the composer himself,<sup>14</sup> the second is Lieser's analysis of *Dragons in the Sky*,<sup>15</sup> and the third is Lauren Pettigrew's performer's analysis of *Dragons in the Sky*.<sup>16</sup> My performer's analysis of Schultz's works *Alligator Alley*, *Lights!*, and *Over your shoulder, don't smile* will contribute greatly to the field by helping other horn players augment their understanding of similar compositions, as well as give them a starting point for their own analysis and interpretation. Moreover, there seems to be a misunderstanding of Mark Schultz's overall compositional style, specifically the idea of his works being programmatic in nature. This

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<sup>13</sup> Lieser, "An Analysis and Performer's Guide."

<sup>14</sup> Mark W. Schultz, "The Sun, Split Like Spun Glass" (DMA diss., University of Texas at Austin, 1992, ProQuest 9239202), 135–160.

<sup>15</sup> Lieser, "An Analysis and Performer's Guide," 12–28.

<sup>16</sup> Lauren A. Pettigrew, "What's the Matter with Extended Techniques? Getting Beyond the Stigma in the Horn and Percussion Repertoire" (DMA diss., University of Maryland, 2016, ProQuest 10128709), 73–79.

misconception may make it difficult for performers to interpret those pieces, along with Schultz's use of extended techniques, and modern, non-traditional musical notation. My aim in this thesis is to broaden the understanding of Mark Schultz's compositional style, to encourage programming his lesser known music more frequently, to enhance performers' individual interpretation of those pieces, and to help audiences enjoy modern classical music compositions even further. Valuable insight about Mark Schultz's works for horn and his compositional style will be gained through a series of interviews with selected people that were prominent in Schultz's work.

## Chapter 2

### Literature Review

Considering that Schultz's works for horn reached international fame, there is surprisingly limited scholarly output on the composer and his compositions. In fact, there is only one dissertation, written in 2015 by Benjamin P. Lieser, dedicated in its entirety to the composer.<sup>17</sup> Additionally, there is 1992 DMA dissertation by the composer himself, which has not been cited in any of the sources.

Additional resources on the composer come mainly from articles found in *The Horn Call*, a publication of the *International Horn Society*. One 1999 article by Snedeker carries special importance for this study because it includes an interview with the composer.<sup>18</sup> Other articles are reviews of Schultz's compositions for horn and reviews of the recordings. Of these articles, the biggest contribution was made by William Scharnberg, who wrote several articles. Mark Schultz's writing appears in one of the major technical books for horn, Douglas Hill's *Extended Techniques for the Horn: A Practical Handbook for Composers and Performers*, for which Schultz was asked to write a foreword.<sup>19</sup> Other sources that contain information about Mark Schultz and his compositions come from professional recordings, liner notes included with the recordings, and websites. The following literature review is organized by source type.

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<sup>17</sup> Benjamin P. Lieser, "An Analysis and Performer's Guide to Mark Schultz's Dragons in The Sky For Horn, Percussion, and Computer-Generated Tape" (DMA diss., Florida State University, 2015. ProQuest 10000615).

<sup>18</sup> Jeffrey L. Snedeker, "New Dragons in the Sky: An Interview with Composer Mark Schultz," *The Horn Call: Journal of the International Horn Society* 29, no. 3 (May 1999): 47–51.

<sup>19</sup> Douglas Hill, *Extended Techniques for the Horn: A Practical Handbook for Composers and Performers*, 3<sup>rd</sup> ed. (Miami, FL: Warner Bros. Publications, 1996), 8.

## Dissertations

The first body of extant literature about Mark Schultz's horn works consists of doctoral dissertations. There are total of four dissertations that discuss Schultz's compositions. Two of the dissertations are primarily dedicated to a topic other than the composer and only reference Schultz in their literature review section, although both of them offer valuable information to the research about Mark Schultz.

The 2011 dissertation titled "A Performance Guide of Selected Works for Horn and Mallet Percussion" by Casey N. Maltese presents Mark Schultz's piece *Dragons in the Sky* as an example of a composition for horn and percussion instrument that later became a staple piece for this type of instrumentation.<sup>20</sup> Maltese also lists and discusses three articles about *Dragons in the Sky* found in *The Horn Call*. The first article, by John Dressler and found in the February 1999 issue, is a review of a recording titled *The Glass Bead Game* that contains Schultz's piece *Dragons in the Sky*.<sup>21</sup> The second article that Maltese reviews is by Jeffrey Snedecker from the May issue of the same journal, also from 1999.<sup>22</sup> Maltese indicates that the Snedecker's article is written in an interview format with Schultz, and lists conversed content that included a history of the piece, a discussion of extended techniques, remarks by the performers, and a description of a

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<sup>20</sup> Casey N. Maltese, "A Performance Guide of Selected Works for Horn and Mallet Percussion" (DMA diss., University of Miami, 2011, ProQuest 3456349).

<sup>21</sup> John Dressler, Recording Reviews- "The Glass Bead Game." *The Horn Call* 29 (February 1999): 94.

<sup>22</sup> Jeffrey Snedecker, "New 'Dragons in the Sky:' An Interview with Composer Mark Schultz." *The Horn Call* 29 (May 1999): 47-49.

new arrangement of the piece for orchestra. The third article that Maltese quotes comes from the February 2000 issue of *The Horn Call*; it is yet another review of the piece.<sup>23</sup>

Despite the fact that Maltese's dissertation is not primarily dedicated to Mark Schultz, it may be treated as a basis for research about the composer and his most famous piece, *Dragons in the Sky*. The author lists a majority of the articles written about *Dragons in the Sky* from *The Horn Call* journal. As a result, Maltese demonstrates the significance of the piece and its popularity among the performers. Maltese does not mention the first reviews of the piece of *Dragons in the Sky* by Nancy Cochran Block,<sup>24</sup> or by William Scharnberg.<sup>25</sup> Moreover, Maltese does not reference the first recording of the piece by Thomas Bacon that elevated the composition to its international popularity.<sup>26</sup>

The second dissertation that mentions Mark Schultz is titled "What's the Matter with Extended Techniques? Getting Beyond the Stigma in the Horn and Percussion Repertoire" by Lauren Avery Pettigrew.<sup>27</sup> Discussing *Dragons in the Sky*, Pettigrew offers practical advice on handling extended techniques in the piece. Pettigrew performed this piece twice, one

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<sup>23</sup> William Scharnberg, Virginia Thompson Music and Book Reviews: "Dragons in the Sky" by Mark Schultz. *The Horn Call* 30 (February 2000): 87–88.

<sup>24</sup> Nancy Cochran Block, "1990 Composition Contest," *The Horn Call: Journal of the International Horn Society* 22, no. 1 (October 1991): 38–39.

<sup>25</sup> William Scharnberg, "Music Reviews," review of *Dragons in the Sky*, and *Dancin' Dinosaurs*, by Mark Schultz, *The Horn Call: Journal of the International Horn Society* 22, no. 1 (October 1991): 79–80.

<sup>26</sup> Thomas Bacon, *Dragons in the Sky*, with Richard Brown (percussion), at al. Summit Records DCD 135, 1992, compact disc.

<sup>27</sup> Lauren A. Pettigrew, "What's the Matter with Extended Techniques? Getting Beyond the Stigma in the Horn and Percussion Repertoire" (DMA diss., University of Maryland, 2016, ProQuest 10128709), 73–79.



performance being the Maryland premiere of the piece. She was also in contact with the composer before his death about performing the piece. Pettigrew, in agreement with Robert Schroyer, a percussionist for the project, changed some of the settings and did not follow all of Schultz's directions, including a different percussion setup and the reduction of the cymbals. Pettigrew warned about performance difficulties regarding pitch control and alternative fingerings. The performer noticed that mallets were tuned to  $A = 442$  and that the tape was in the  $A = 440$  tuning system; for this reason, Pettigrew decided to tune to the tape. Pettigrew supplies the reader with the illustrations of important passages and specific fingerings that she used to perform the piece, which may be of a tremendous help for potential performers.

It is worth adding that hornist Thomas Bacon was in close contact with Schultz when working on the recording of *Dragons in the Sky*, and this very recording brought international fame to the composer.<sup>28</sup> Therefore, Pettigrew exposes an interesting problem of not following the composer's directions in favor of imitating a remarkable performer from the recording. Bacon must have received some approval from the composer because they both closely collaborated on recording the piece. My project aims to clarify this issue through my interview with Thomas Bacon. Pettigrew's remarks about not following the composer's remarks outline some important choices that are involved in recording the music.

The third dissertation, and a major source of information about the composer and his works, is Benjamin Lieser's "An Analysis and Performer's Guide to Mark Schultz's *Dragons in the Sky* for Horn, Percussion, and Computer-Generated Tape."<sup>29</sup> The author presents information not only about the *Dragons in the Sky*, as the title of the dissertation suggests, but also provides

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<sup>28</sup> Lieser, "An Analysis and Performer's Guide," 54.

<sup>29</sup> Ibid.

the most comprehensive study of the composer, his life, and his compositions to date. The title then may be considered somewhat misleading in that it hides the significance that this dissertation carries.

First, Lieser's biography of the composer is much more extensive than any other biography of Schultz found in any other source. Lieser includes the composer's early childhood experiences, his early music education, and the circumstances as an undergraduate student that led him to become a composer. This information is crucial for understanding the compositional style of the composer, as well for generating an appropriate performance practice, specifically in recognizing jazz and rock influences. Second, Lieser discusses Schultz's compositional style, including his general style, harmony, notation, references, influences, collaboration with Thomas Bacon, the programmatic titles he used for most of his compositions, and the dedications that consistently appear in each composition. Third, Lieser features an annotated bibliography of Schultz's works for horn. Each entry includes the title of the composition, date, timing, range for the horn, extended techniques, and acquired information related to the work.<sup>30</sup> Many entries provide information about professional recordings of a particular piece when applicable, and include an interesting fragment from Schultz's composition.

Lieser had the unique experience to receive firsthand information from the composer and to receive answers to many questions a horn player may have about performing Schultz's pieces. In his dissertation, Lieser includes several useful appendices that carry a weight of valuable information for readers, performers, and future researchers. He includes email correspondences with the composer and transcriptions of phone interviews that he conducted with hornist Thomas Bacon and the composer's wife. Both help tremendously to clarify many questions that might

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<sup>30</sup> Lieser, "An Analysis and Performer's Guide," 3.

arise when choosing Schultz's compositions for performance. Additionally, Lieser includes email correspondences with notable people who provide useful information, including Douglas Hill, a professor at the University of Wisconsin, prominent horn player, pedagogue, and composer, and Kent Leslie, a horn player and teacher based in Indianapolis who recorded a few of Mark Schultz's compositions and organized a commission consortium for a piece titled *With every leaf a miracle* (2004),<sup>31</sup> and Russell Pinkston, a composer, sound designer, and professor at the University of Texas at Austin with whom Mark Schultz studied.<sup>32, 33</sup> As a bonus, Lieser provides a list of all the works Schultz wrote for horn and the CD recordings that include his compositions. In the appendix, one can also find memorial notes about the composer written by his daughter.

Lieser states that he deliberately left out Schultz's works for horn in woodwind and brass quintets, as well in large ensemble settings, leaving those areas for future studies.<sup>34</sup> The intention of my work is to fill this gap and complete the study of Mark Schultz's compositions that use horn in their instrumentation. Pieces for other instruments by Schultz may need to be addressed in a separate study. I plan to continue the annotated bibliography started by Lieser, and include Schultz's works for horn that Lieser omitted; these entries will appear in the same format as in the annotated biography done by Lieser. Additionally, I plan to determine if all Schultz's dedications continue to appear in his other works, as well as the components of the

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<sup>31</sup> Lieser, "An Analysis and Performer's Guide," 88.

<sup>32</sup> "Russell Pinkston," Russell Pinkston, accessed June 20, 2017, <http://russellpinkston.com/>.

<sup>33</sup> Nancy Cochran Block, "1990 Composition Contest," *The Horn Call: Journal of the International Horn Society* 22, no. 1 (October 1991): 38–39.

<sup>34</sup> Lieser, "An Analysis and Performer's Guide," 3.

compositional style that Lieser discussed. The purpose of doing so is to create a comprehensive bibliography of the Schultz's works for horn. My goal is to examine if the compositional components of Schultz's style described by Lieser are consistent in other Schultz's other works that involve horn: woodwind and brass quintets, as well larger ensembles.

The fourth dissertation that addresses the compositions of Mark Schultz is that by the composer himself.<sup>35</sup> In his thesis, Schultz analyzes and discusses his own composition titled *The Sun, Split like Spun Glass* written for Soprano and Chamber Orchestra. The largest portion of the dissertation is comprised of the musical score, while the rest is devoted to Schultz's analysis of the work. The genesis of the piece lays in the composer's outrage over an oil spill that occurred on March 24, 1989 involving the *Exxon Valdez* ship in Alaska's Prince William Sound. The work constitutes a protest of the environmental destruction that ensued as a result of the incident, as well as an invitation to the listener to acknowledge and learn about the fragility of the Earth's ecosystem.<sup>36</sup> Schultz comments on the exploitation and destruction of natural resources, juxtaposed simultaneously with population growth resulting in increased demand for those resources.

Schultz provides a detailed analysis of the form for each of the movements, including measure numbers and the corresponding text of the respective poem.<sup>37</sup> He admits that a section from the third movement is similar to the music from another piece titled *In My Vision* (1990), for which he received a commission during the time he was working on the "A Grave"

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<sup>35</sup> Mark W. Schultz, "The Sun, Split Like Spun Glass" DMA diss., University of Texas at Austin, 1992, ProQuest (9239202).

<sup>36</sup> Ibid., 136.

<sup>37</sup> Ibid., 147.

movement. Both *In My Vision* and *The Sun, Split like Spun Glass* have not been recorded. Therefore, both are of special interest for my project.

What is remarkable about this dissertation is that the reader can easily comprehend the compositional process. Schultz describes the compositional problems that he attempted to solve for *The Sun, Split like Spun Glass*, such as having thematic continuity between three movements while creating a contrast between them, determining what instrumentation would help with text painting, and deciding on the form of the movements to reflect the story within each poem.

### Articles

The second body of literature available on the subject of Mark Schultz are articles that come from *The Horn Call: Journal of the International Horn Society*; the majority of these articles consist of reviews of Mark Schultz's music, or reviews of the recordings where his music is interpreted. There are also two articles in a different format that provides valuable information about the composer, his pieces, and his style.

The first of the two articles is an announcement of the winner of the 1990 Composition Contest held by the International Horn Symposium.<sup>38</sup> Schultz won this contest while a doctoral candidate at the University of Texas at Austin. The article contains a biographical sketch of the composer that reflects Schultz's remarkable accomplishments up to that point of his life. The article discusses the piece *Dragons in the Sky* and points to difficult extended techniques in the horn part, such as embouchure and mute changes, glissandi, vocalization, stopped notes, and

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<sup>38</sup> Nancy Cochran Block, "1990 Composition Contest," *The Horn Call: Journal of the International Horn Society* 22, no. 1 (October 1991): 39.

vibrato.<sup>39</sup> The article also contains information about the system used by Schultz to compose the piece, and shows that the music for tape was created primarily by an IBM 3081 super computer and MUSIC360, a synthesis program.

One of the most comprehensive sources of information about the composer and his work comes from the article by Jeffrey Snedeker titled “New ‘Dragons in the Sky.’”<sup>40</sup> The article is written in an interview format with the composer, revealing what the composer himself has to say about his music and his influences for the composition. The interview was conducted when the composer had already achieved his international success and after his piece *Dragons in the Sky* was performed more than 400 times. The article was also written after the new orchestral version of the piece was published. The interviewer is the same person who premiered this new version of the piece that took place on March 10, 1999, which was two months before the publication of this article.<sup>41</sup>

In this interview, Snedeker asks Schultz insightful questions to better understand the composer’s style of writing, and consequently the way the composer wants his piece to be interpreted. The article includes a biography of the composer, a musical example from the first page of the score of the new orchestrated version of *Dragons in the Sky*, a discography of *Dragons in the Sky*, as well as a list of Schultz’s works; although, the list is now incomplete since the composer continued to compose after the interview took place.

Snedeker’s article offers a wealth of information about the composer and the piece *Dragons in the Sky*. It is fascinating to have a recorded conversation with the composer who

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<sup>39</sup> Block, “1990 Composition Contest,” 39.

<sup>40</sup> Jeffrey Snedecker, “New ‘Dragons in the Sky:’ An Interview with Composer Mark Schultz.” *The Horn Call* 29 (May 1999): 47–51.

<sup>41</sup> *Ibid.*, 47.

explains his influences, his thoughts about the piece, and the process of composing and arranging the piece for orchestra. This information will be explored further in the main portion of my dissertation. The article contains remarks about performance practice and suggestions for interpretation by the composer himself. The article demonstrates the piece's popularity and importance in the horn repertoire; at the same time, it confirms its disproportionate popularity compared with Schultz's other pieces.

### Reviews

Other sources on Mark Schultz include reviews of compositions or reviews of the recordings including Schultz's music. A majority of the reviews examine and praise *Dragons in the Sky*, confirming the enormous popularity of the piece. One of these reviews is by John Dressler.<sup>42</sup> Dressler reviews the interpretation of *Dragons in the Sky* by Kent Leslie found on "The Glass Bead Game" recording.<sup>43</sup> Dressler comments on the popularity of the piece and considers it standard repertoire for horn: "a staple in horn chamber music."<sup>44</sup> Dressler emphasizes the value of having another interpretation of the piece that may suggest different treatment of extended techniques.

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<sup>42</sup> John Dressler, "Recording Reviews," review of *The Glass Bead Game*, by Kent Leslie, horn, *The Horn Call: Journal of the International Horn Society* 29, no. 2 (February 1999): 94.

<sup>43</sup> Kent L. Leslie, *The Glass Bead Game*, Hard Cor Music HC001, 1998, compact disc.

<sup>44</sup> Dressler, 94.

William Scharnberg offers an interesting review of *Dragons in the Sky*, as well as another Schultz composition titled *Dancin' Dinosaurs*.<sup>45</sup> Scharnberg's review is rich with insights from his two performances of *Dragons in the Sky*, first as a hornist and the second as a tape operator. The review consists of practical information about performing the piece, including tips on coordinating the parts, balance, and technical suggestions about the equipment and the scores.

Another article by William Scharnberg contains a review of yet another arrangement of *Dragons in the Sky*, this time for wind ensemble.<sup>46</sup> Scharnberg praises this new arrangement, valuing it higher than an arrangement for an orchestra due to its practicality and ease of programming.<sup>47</sup> Below Scharnberg's review, there is a remark written by the editor of the journal, Jeffrey Snedeker. Snedeker, a hornist himself, had a chance to perform all three versions of *Dragons in the Sky*. He confirms both the need for amplification of the horn and the shorter time required to put together the piece in comparison to the version with tape. It would be valuable for further research to know if Snedeker, or Scharnberg, had a chance to play Schultz's pieces that have not been recorded.

In the February 1995 issue of *The Horn Call*, William Scharnberg reviews four compositions of Mark Schultz: *Podunk Lake*, *Over your shoulder, don't smile*, *Voices from*

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<sup>45</sup> William Scharnberg, "Music Reviews," review of *Dragons in the Sky*, and *Dancin' Dinosaurs*, by Mark Schultz, *The Horn Call: Journal of the International Horn Society* 22, no. 1 (October 1991): 79–80.

<sup>46</sup> William Scharnberg and Virginia Thompson, "Music and Book Reviews," review of *Dragons in the Sky*, by Mark Schultz, *The Horn Call: Journal of the International Horn Society* 30 (February 2000): 87–88.

<sup>47</sup> *Ibid.*, 87.



*Spoon River*, and *Pillars of Fire*.<sup>48</sup> The most important review from the standpoint of this my dissertation is that of *Over your shoulder, don't smile*, which I plan to analyze. He states that this piece is one of the most accessible compositions from all four reviewed pieces, where the range for horn is moderate with only few passages in the high register. The horn part in this piece includes several extended techniques and jazz references.

Other pieces reviewed in this article consist of extended techniques and challenges for horn players that may also occur in the pieces that I plan to record. Understanding what techniques were explored in previous compositions will help with the preparation for the recording. Regarding *Podunk Lake*, Scharnberg comments on the fact that the horn player is asked to play chimes, sometimes simultaneously with playing extended techniques on the horn, as well as the singing range required in this piece, which is too high for many horn players. Scharnberg calls *Voices from Spoon River* “a five movement mini drama” and warns about technical difficulties of the piece that include high and strong range, complex rhythms, and a handful of extended techniques.<sup>49</sup> On top of playing challenges, both horn players must be able to speak and act. This information will be explored further for my recording of the piece *Alligator Alley*, which also involves talking and acting. Scharnberg also admires Schultz’s *Pillars of Fire*, calling it “seventeen-minute mega-concerto for horn and orchestra.”<sup>50</sup> Scharnberg compares Schultz’s compositional style in this piece to movie music with beautiful horn passages.

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<sup>48</sup> William Scharnberg, “Music and Book Reviews,” review of *Podunk Lake; Over Your Shoulder, Don't Smile; Voices from Spoon River; and Pillars of Fire*, by Mark Schultz, *The Horn Call: Journal of the International Horn Society* 25 (February 1995): 68.

<sup>49</sup> Ibid., 68.

<sup>50</sup> Ibid., 68.

Scharnberg is also the author of music reviews of other pieces by Schultz: *Glowing Embers* (1994) for Solo Horn and *Ashfall* for Clarinet, Horn, and Two Percussionists.<sup>51</sup> These reviews outline the genesis of the pieces and descriptions of the composer's intentions for the performance, which suggests that Scharnberg may have been in contact. As in every review by Scharnberg, one can find an overview of the piece and practical advice for the performance. Scharnberg observes that the extended techniques in *Glowing Embers* are not particularly difficult, but that their accumulation in a short period of time and rapid succession can create coordination challenges.

Another Snedeker review appears in *The Horn Call* for the piece *With every leaf a miracle* (2004), which was actually commissioned by Snedeker himself along with a group of hornists.<sup>52</sup> Snedeker includes in the review a small analysis of the piece that will be a useful example of a performer's analysis of Schultz's composition. Snedeker points out the slow and flowy introduction, a jig in 7/8, and an American hymnody reminiscent of Copland's pieces that may contribute to understanding Schultz's compositional style. The fact that composition has a reference to nature and addresses the 9/11 events may make this piece also a programmatic music composition.

### Websites

Basic information about the composer and his compositions can be found on a few websites. JOMAR Press website is a fantastic place to start. JOMAR Press is a publication company that Mark Shultz, along with his friend Jody Nagel, founded. The name of the company

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<sup>51</sup> William Scharnberg, "Music and Book Reviews," review of *Glowing Embers, and Ashfall* by Mark Schultz, *The Horn Call: Journal of the International Horn Society* 26 (February 1996): 69–70.

<sup>52</sup> Ibid.

is derived from the names of those two composers; JO-from Jody, and MAR-from Mark.

JOMAR Press, created in 1991, has a mission to promote and distribute new music with a focus on American composers.<sup>53</sup> Many of the pieces found on the website achieved prestigious awards. They also range in instrumentation from solo pieces, through chamber music, to large ensemble and electro-acoustic works. The website is a place where one can purchase works of Mark Schultz as well to learn basic facts about the composer and his pieces. The website includes a biography of Schultz, his picture, and several quotations from a variety of papers that highly acclaimed Schultz's music (*The Horn Call*, *The Plain Dealer*, *The Grand Rapids Press*, *Sarasota Herald-Tribune*, and *Fanfare Magazine*). The website includes short audio clips of four of Schultz's compositions: *Ashfall* (1995), *Melon Patch* (1996), *Earendil* (1987), and *Flaming like the wild roses* (2000). The website is nicely organized and provides a list of Schultz's works in the form of a table that lists the title, year of the composition, instrumentation, a description, and the price for each piece. In a description section, one can find detailed instrumentation, remarks about the piece, and recordings listed, if applicable. The website does not contain all of Schultz's current information, possible pieces, or recordings. This temporary delay in keeping information updated is due to Schultz's death. However, JOMAR Press is still a fully functioning company and still the best place to acquire Schultz's compositions. The table of works for horn on the JOMAR Press website served in my research as an idea for creating an updated and modified version of a table that would help horn players and teachers to choose an appropriate piece based on the range, instrumentation, and extended technique used.

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<sup>53</sup> "Jomar Press," Jomar Press website, accessed June 28, 2017, <http://jomarpress.com/>.

The website [hornplayer.com](http://hornplayer.com) is another useful resource for information on Schultz.<sup>54</sup> The website is copyrighted by Thomas Bacon, a famous hornist and a longtime collaborator with Mark Schultz. Bacon premiered and recorded a multitude of Schultz's music, including the *Dragons in the Sky* composition that brought fame to the composer. The website has the same biographical note of the composer as JOMAR Press, but it offers a list of Schultz's works for horn arranged in alphabetical order, which may be helpful for some researchers. There is also a link directly to Summit Records, if the piece was recorded, where one can purchase the recordings. The website was helpful in determining which pieces have been recorded on the initial phase of my research; although the website did not offer links to the pieces that were not recorded by Summit Records. It is important to note that the website includes links to program notes found in the CD's booklet that includes valuable information about the composer, his pieces, and the process of recording those works. It offered tremendous help in understanding some of the key words in my research and helped in identifying Schultz's pieces that have been recorded so far.

Another valuable website that contains information about Schultz is James Boldin's website, which discusses extended techniques and the process of preparation for performing *Dragons in the Sky*.<sup>55</sup> Boldin provides basic information about the composer and the piece. He also demonstrates via a YouTube clip the extended techniques that are used in the piece. Boldin also offers practical advice on the setup for the piece. He warns about the large format of the score and the difficult page turns. He recommends photocopying the part to a smaller format. In

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<sup>54</sup> "Mark Schultz," on Thomas Bacon website, [hornplanet.com](http://hornplanet.com), accessed May 10, 2017, <http://www.hornplanet.com/schultz.html>.

<sup>55</sup> "Performing *Dragons in the Sky* by Mark Schultz," James Boldin, on [jamesboldin.com](http://jamesboldin.com) website, accessed May 31, 2017, <http://jamesboldin.com/2013/10/02/performing-dragons-in-the-sky-by-mark-schultz/>.

addition, he encourages practicing with an assistant who would operate the tape, and he encourages the percussionist to experiment with a different setup altogether. Boldin's remarks and suggestions correspond with what other performers of *Dragons in the Sky* experienced when working on the piece. The advantage of Boldin's website is that it includes a clip demonstrating the techniques and pictures of the original format of the piece, as well as the scanned and minimized part that he used for the performance.

### Recordings

My research up to this point concludes that there are thirteen pieces for horn by Mark Schultz that have been recorded professionally, and there are total of eight CD recordings that have Schultz's recorded music, including the one that is dedicated in its entirety to the composer.

There have been three professional recordings of *Dragons in the Sky* to date. The original recording was done by Thomas Bacon in 1992.<sup>56</sup> Since then, two other recordings were made, the first in 1996 by percussionist Gary France with hornist Darryl Poulsen on the horn,<sup>57</sup> and the second in 1998 by Kent Leslie.<sup>58</sup> Schultz's other popular pieces are *T-Rex*, which has been recorded twice. The first time it appears on Thomas Bacon's CD *Dragons in the Sky*,<sup>59</sup> the second time on *Voices of Spoon River Music & Story Narration* CD, also by Bacon.<sup>60</sup> The

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<sup>56</sup> Thomas Bacon, *Dragons in the Sky*, with Richard Brown (percussion), at al. Summit Records DCD 135, 1992, compact disc.

<sup>57</sup> Gary France, *Works for Percussion*, Sunset Music Australia SMACD08, 1996, compact disc.

<sup>58</sup> Kent L. Leslie, *The Glass Bead Game*, Hard Cor Music HC001, 1998, compact disc.

<sup>59</sup> Thomas Bacon, *Dragons in the Sky*, with Richard Brown (percussion), at al. Summit Records DCD 135, 1992, compact disc.

<sup>60</sup> Mark Schultz, *Voices from Spoon River Music & Story Narration*. Summit Records, DCD 243, 1999, compact disc.

second recording of *T-Rex* appears in conjunction with other pieces by Schultz based on a dinosaur theme, along with *Sauropods*, *Raptors*, and *Rainbow horned-dinosaur Anne*. Those first three pieces are in fact a trilogy, and the last piece is a bonus track on the CD. The *Voices of Spoon River Music & Story Narration* CD consists of Mark Schultz's music exclusively.<sup>61</sup> Therefore, it is the largest source of the recorded music by Schultz. Other pieces by Schultz that appear on this CD are *Voices of Spoon River*, *Singing out of the lips of silence*, *Beast Tales*, and *I and my Annabel Lee*.<sup>62</sup>

Another piece by Schultz that was recorded twice is *Ashfall*: the first time in 2004 by percussionist John R. Beck with Lynn H. Beck on the horn,<sup>63</sup> the second time in 2010 by clarinetist Robert Spring with Thomas Bacon on the horn.<sup>64</sup> Thomas Bacon and Robert Spring appear together on yet another piece by Schultz, *Ring of Fire*, that is listed on the same CD. Kent Leslie also appears with Bacon on another CD. Other pieces by Mark Schultz that appear on the commercial recordings are *With every leaf a miracle* on the CD with the same title by Kent Leslie on horn,<sup>65</sup> and *Uneven Ground (A Short Walk on Safari)* with Michelle Stebleton and Lisa Bontrager on horns.<sup>66</sup>

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<sup>61</sup> Schultz, *Voices from Spoon River Music & Story Narration*.

<sup>62</sup> Ibid.

<sup>63</sup> John R. Beck, *Shared Spaces: Music for Percussion, Horn, Clarinet, and Winds*. Equilibrium EQ68, 2004, compact disc.

<sup>64</sup> Robert Spring, *Oncoming Traffic*, Summit Records, 2010, compact disc.

<sup>65</sup> Kent L. Leslie, *With every leaf a miracle*, Hard Cor Music HC107, 2007, compact disc.

<sup>66</sup> Lisa Bontrager and Michelle Stebleton, *On Safari: Mirror Image Goes Wild*. MSR Classics MS1528, 2015, compact disc.

It is important to indicate that, on Robert Spring's CD *Oncoming Traffic*, there is also one more composition that appears to belong to Mark Schultz. The piece is titled *Of Shadow and Fire* and it does not appear on any of the other resources examined at this point of research.<sup>67</sup> The piece is not listed on the JOMAR Press website; it is also not included in the research by Lieser, nor has it been reviewed in *The Horn Call*. My research will examine if this piece has been renamed, as is the case of *Dancing Dinosaurs*, later known as *T-Rex*,<sup>68</sup> and will determine if this composition is by Schultz.

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<sup>67</sup> Robert Spring, *Oncoming Traffic*, Summit Records, 2010, compact disc.

<sup>68</sup> William Scharnberg, "Music and Book Reviews," review of *Sauropods, 'Raptors, Rainbow horned-dinosaur Anne, Singing out of the lips of silence, I and my Annabel Lee, T.Rex, Voices from Spoon River, and Beast Tales* by Mark Schultz, *The Horn Call: Journal of the International Horn Society* 30, no. 3 (May 2000): 95.

## Chapter 3

### Design and Method

To conduct this research and to create a comprehensive annotated bibliography for Mark Schultz's works featuring horn, I acquired scores through JOMAR Press, receiving permission to reproduce them here. This permission can be found in the Appendix K. It was crucial to determine which pieces have been previously recorded. After examination of the available literature, I determined that out of forty-one compositions by Mark Schultz, only thirteen have been recorded, leaving twenty-eight compositions. Out of those twenty-eight compositions that have not been recorded, eighteen works include horn. Therefore I include four lists in the appendices: (1) a list of Mark Schultz's works that have been recorded (Appendix B), (2) a list of Mark Schultz's works that have not been recorded (Appendix C), (3) a list of Mark Schultz's works for horn that have not been recorded, arranging them in ascending order of instrumentation (Appendix D), and (4) a list of complete works by Mark Schultz, updated with the discovered works (Appendix E). Each entry in the given list is numbered for easier reference.

My initial research reveals that there are remaining questions about Schultz's compositional style, as well as confusion regarding whether or not he wrote programmatic music. To examine the composer's style, I analyze scores from a performer's perspective, identifying repeated techniques across the compositions. The second step is utilizing all of the available literature that deals with the genesis of the pieces, as well as any other information that relates to compositional style. A portion of this section involves examining and comparing what the composer himself has to say about his style with what others have said. In addition, I attempt to answer the question regarding programmatic music. Also, by reviewing his bibliography, I explore connections or influences from the past on his compositional style. The research also involves



comparison of available recordings of Schultz's music, focusing on compositional style and realization of extended techniques. The listening materials include commercial recordings, the recordings of the premieres and live performances that are not available for purchase and acquired via JOMAR Press, and any other recordings such as YouTube recordings.

My analysis of *Lights!* (2003), *Alligator Alley* (1994), and *Over your shoulder, don't smile* (1994) includes information on the genesis of the piece, who commissioned it, and to whom the piece is dedicated. Additionally, it contains a description of rhythmic and motivic patterns, the range of horn needed for the performance, the interaction between horn and piano, a discussion of extended techniques and its realization, and performance suggestions. These performance suggestions feature commentary on stage arrangement and detail the challenges encountered when preparing the pieces.

My annotated bibliography of Schultz's horn compositions follows the format utilized by Benjamin Lieser in his dissertation.<sup>69</sup> Specifically, each entry includes the title of the composition, date, timing, range of the horn, extended techniques, and acquired information related to the work.<sup>70</sup> In addition, some entries include suggested stage setup, or an interesting fragment of the score scanned from the piece in the form of a musical incipit. The range of horn in both the annotated bibliography and the table is notated in the key of F, using the American Standard Octave Designation, where concert pitch F3 equals horn pitch of C4. This format follows Lieser's dissertation as well as works published through JOMAR Press, Austin, Texas.

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<sup>69</sup> Benjamin P. Lieser, "An Analysis and Performer's Guide to Mark Schultz's *Dragons in The Sky* For Horn, Percussion, and Computer-Generated Tape" (DMA diss., Florida State University, 2015), 29-53.

<sup>70</sup> Ibid., 3.

By completing an annotated bibliography of the works that Lieser intentionally omitted, I arrive at a comprehensive annotated bibliography of Schultz's works for horn. I examined the scores for each category listed above, as well as related literature for each piece. Information not available using those means was acquired through interviews or email communication with JOMAR Press. All works are published through JOMAR Press, Austin, Texas, unless otherwise noted.

A table for Mark Schultz's pieces is used to organize the works for horn (Appendix A). The pieces are categorized by instrumentation, and extended technique. The table includes information such as the title, the year of the composition, the version, and the duration of the piece. Additional materials in the appendices include transcriptions of interviews with Thomas Bacon, a renowned hornist and interpreter of Schultz's music (Appendix H), Deidre Artist-Schultz, Schultz's wife (Appendix I and J), and Dr. Jody Nagel, longtime friend of Schultz and coeditor of the JOMAR press (Appendix F and G), and email communication related to this project.

A recording of two Schultz pieces not previously recorded—*Lights!* (2003) for Solo Horn, Horn Ensemble (4 parts) and Piano and *Alligator Alley* (1994) for Two Hornist/Actors and Piano—are attached to this dissertation. The process of recording *Lights!* involved prerecording the horn choir tracks in the studio that were later used for the live performance. The recordings of both pieces come from a live lecture recital that took place at the International Horn Symposium No. 50 in Muncie, Indiana Saturday, August 4, 2018 2:00 p.m., at Ball State University.

My plan for preparing the pieces was to follow the composer's indications without relying on recordings. Though intending to realize to the best of my abilities the composer's

indications, I acknowledge that certain aspects of the piece are flexible, and the literature review shows that other performers modify their parts at times to ensure the best quality of performance. Based on the literature review, it seems that the composer did not mind such changes and was happy to collaborate with the players and to accommodate their suggestions. Since it is no longer possible to discuss such alterations with the composer, the question arises as to how much modification is allowed while still conveying the composer's message. According to Jody Nagel, Schultz would prefer that players adjust the piece to their needs and abilities, as the main goal is to sound good, not to risk inaccuracy by taking too fast a tempo.<sup>71</sup>

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<sup>71</sup> Jody Nagel, interview by Anna Kucia, July 2, 2018.

## Chapter 4

### Compositional Style

Mark Schultz received formal training in composition and music theory from the University of Nebraska at Omaha, where he studied with Dr. Roger Foltz. He continued his education at University of Texas at Austin, where he received a Master of Music in Theory in 1985 and a Doctor of Musical Arts in Composition in 1992. During his studies at University of Texas at Austin, he studied composition with Russell Pinkston, Karl Korte, Donald Grantham, Dan Welcher, and Kent Kennan. Schultz also worked briefly with such notable composers as Lucas Foss, Jacob Druckman and Eugene Kurtz.<sup>72</sup> When studying with composition professor Dr. Russell Pinkston, Mark Schultz learned about a music synthesis program called Music 360 and the IBM 3081 super computer.<sup>73</sup> All Schultz's compositions for tape were realized using these programs, including *Eärendil* (1987) for Flute and Tape, *Song of Ulmo* (1988) for Cello and Tape, and *Dragons in the Sky* (1989) for Horn and Tape.

Schultz also took courses in music-theory and/or musicology with Patrick McCrelles, Douglas Green, Stefan Kostka, Roger Graybill, Elliot Antokoletz and Rebecca Baltzer.<sup>74</sup> Nagel recalls that both he and Schultz studied 16<sup>th</sup>-century counterpoint and Berg's "Wozzeck" with Green, Bartok's "Z-cells" with Antokoletz, the programming code of "frequency modulation" with Pinkston, and the "fixed-Do" vs. "moveable-Do" solmization systems with Graybill.<sup>75</sup>

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<sup>72</sup> Schultz's bio, e-mail communication with Deidre Artist-Schultz.

<sup>73</sup> Benjamin P. Lieser, "An Analysis and Performer's Guide to Mark Schultz's *Dragons in The Sky* For Horn, Percussion, and Computer-Generated Tape" (DMA diss., Florida State University, 2015, ProQuest 10000615), 13.

<sup>74</sup> Jody Nagel, interview by Anna Kucia, October 16, 2018.

<sup>75</sup> Ibid.

Schultz's compositional style is influenced by non-classical genres such as rock, pop, and jazz. He himself played in a jazz-rock fusion band and composed music for this formation prior to his university training. He was fascinated by the music of Herbie Hancock, Miles Davis, Chick Corea, and Weather Report at that time.<sup>76</sup> Those inspirations are present in Schultz's classical compositions such as *Ashfall* (1995). Scharnberg, who reviewed this composition, hears influences of Chick Corea's music, wild gestures, and hypnotic "New Age" sections.<sup>77</sup>

According to Lieser, Schultz wrote in a "freely tonal style" and often features scales that are common in jazz: lydian, mixolydian, dorian, and diminished (octatonic).<sup>78</sup> However, Schultz did not limit himself to one style, using instead various styles and techniques as tools to reflect his musical ideas. For example, he used whole tone scales throughout most of his composition *Lights!* and minimalistic harmonies and rhythms in *In My Vision* (1990) that are reminiscent of music by Steve Reich and John Adams.<sup>79</sup> In his dissertation, for which he composed *The Sun, Split like Spun Glass* (1992), he mentions similarities to John Adams's *Grand Pianola Music*, Schwantner's *Aftertones of Infinity* and *Magabunda*, and the opening motif of Dallapiccola's treatment of the opening bars from *Il prigioniero*. Moreover, Schultz explains in detail his use of whole-tone pitch collections, octatonic scales, and the diminished-seventh chord.<sup>80</sup> It is worth to

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<sup>76</sup> Lieser, "An Analysis and Performer's Guide," 5.

<sup>77</sup> William Scharnberg, "Music and Book Reviews," review of *Glowing Embers* and *Ashfall* by Mark Schultz, *The Horn Call: Journal of the International Horn Society* 26 (February 1996): 69–70.

<sup>78</sup> Lieser, "An Analysis and Performer's Guide," 8.

<sup>79</sup> Mark W. Schultz, *In My Vision* (Austin, TX: JOMAR Press, 1990), composer's notes.

<sup>80</sup> Mark W. Schultz, "The Sun, Split Like Spun Glass" DMA diss., University of Texas at Austin, 1992, ProQuest (9239202).

mentioning that Schultz's Master of Music thesis was entitled "Serial Techniques in Luigi Dallapiccola's *Il Prigioniero*."<sup>81</sup> Schultz admits in his bio that composers such as Joseph Schwantner, Witold Lutoslawski and Thea Musgrave "profoundly influenced" his compositions.<sup>82</sup>

According to Nagel, Schultz had a distinctive style that included 20<sup>th</sup>-century "avant-garde" and "Neo-Romantic" elements.<sup>83</sup> Nagel mentions extended tertian chords in *Dragons in the Sky* that are similar to those used by John Harbison (ex: two augmented triads a major-7<sup>th</sup> apart) and disjunct melodies containing large intervals similar to those in the music of Webern.<sup>84</sup> The use of humor, as well the incorporation of popular songs into his compositions, contributed to his unique style. Nagel concludes that "unlike many 'avant-garde' composers, Mark's music ALWAYS remained highly accessible and enjoyably to average audiences of concert music."<sup>85</sup> Therefore, Schultz's compositional style was set in place through the combination of his jazz, rock, and pop experiences with his classical training. As a result, Schultz liked to incorporate non-classical elements in his compositions, posing a fun challenge for classically trained musicians. In one example, he wrote: "just as a *Rainbow horned-dinosaur Anne* presents a

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<sup>81</sup> Schultz' CV (2001), Anna Kucia e-mail communication with Deidre Artist-Schultz, November 17, 2018.

<sup>82</sup> Schultz' bio (1992), Anna Kucia e-mail communication with Deidre Artist-Schultz, November 17, 2018.

<sup>83</sup> Nagel, interview by Anna Kucia, October 16, 2018.

<sup>84</sup> Ibid.

<sup>85</sup> Ibid.

unique assemblage of imaginative parts, so does this recording, which includes two classically trained hornists, a German pianist and a Japanese opera singer performing scat jazz.”<sup>86</sup>

### Programmatic Music

There seems to be some disagreement as to whether Schultz’s music is programmatic. Besides his evocative titles, Schultz frequently includes commentary about the meaning of the pieces and their genesis. In an interview with Benjamin Lieser, Schultz states that he often added the titles to his compositions after the pieces were finished, and that he considers his music abstract.<sup>87</sup> He admits writing the stories into the compositions after the pieces were completed, as well as titles from literature by Frank Herbert, Walt Whitman, Willa Cather, and others. Though Schultz’s words seem to resolve the question of programmatic music, one may ask what is the purpose of writing a story into the music if not to combine the two into one artistic statement? This is especially the case when the composition includes text as in *Alligator Alley*, *Beast Tales* (1997), and *Voices from Spoon River* (1993).

As one example, *The Sun, Split like Spun Glass* sets the three poems “The Paper Nautilus,” “The Fish,” and “A Grave” by American poet Marianne Moore. All three are reflections on marine life. As Schultz’s composition attempts to reflect the mood set in those poems, the composition may be viewed as programmatic music. The composer observes the use of text painting in this work, though he does not admit its programmatic nature.<sup>88</sup> He states, “If there were to be some sort of programmatic inference attached to the music here, it would be to

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<sup>86</sup> Mark Schultz, composer’s notes for *Rainbow horned-dinosaur Anne*, private correspondence to Jody Nagel, May 9, 2012.

<sup>87</sup> Lieser, “An Analysis and Performer’s Guide,” 60.

<sup>88</sup> Mark W. Schultz, “The Sun, Split Like Spun Glass” DMA diss., University of Texas at Austin, 1992, ProQuest (9239202), 140.

represent the power of the sea.”<sup>89</sup> He also openly denies the programmatic aspect of *Into the Monster’s Lair* (2000) piece, despite the fact that the title and the character of the piece are based on the Scandinavian legend of Beowulf.<sup>90</sup> This is confusing, especially because the composer relates an abbreviated version of the legend in the program notes for the piece.

Thomas Bacon, who performed and commissioned many pieces by Schultz, disagrees with the composer’s assessment on the issue of programmatic music. He thinks that Schultz’s music often contains some kind of extra-musical depiction. He states: “I don’t know if Mark Schultz ever wrote a piece of absolute music. Everything that he wrote seemed to always have a programmatic reference. He loved animals. He loved the depiction of animals and nature sounds in his music. He used that a lot, the sound of blowing wind, the sound of animals and just bugs and things like frogs and crickets.”<sup>91</sup>

Schultz’s love of nature is confirmed in the composer’s notes included in the scores of many pieces. This is the case in *Ashfall*, where the title, as well the genesis of the piece, came from an image of Ashfall Fossil Beds State Historical Park in Schultz’s home state of Nebraska. Many of the titles of his compositions themselves confirm his fascination with nature: *Flaming like the wild roses* (2000), *Glowing Embers* (1994). Some titles are borrowed from the names of a specific geographic region, as with *Podunk Lake* (1993) or *Alligator Alley*. The titles, characters of the pieces, and the meaning of the pieces often deal with the subject of nature. Schultz’s email signature contains the following quotation:

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<sup>89</sup> Schultz, “The Sun, Split Like Spun Glass,” 144.

<sup>90</sup> Mark W. Schultz, *Into the Monster’s Lair* (Austin, TX: JOMAR Press, 2000), composer’s notes.

<sup>91</sup> Lieser, “An Analysis and Performer’s Guide,” 70.



"Nature is ever at work building and pulling down, creating and destroying, keeping everything whirling and flowing, allowing no rest but in rhythmical motion, chasing everything in endless song out of one beautiful form into another." Naturalist John Muir<sup>92</sup>

Despite many references to nature, the composer's wife Deidre Artist-Schultz is not convinced that it was his biggest inspiration. She claims that Schultz's Christian faith was dictating other aspects of his life.<sup>93</sup> At the same time, there is only one religious reference in Schultz's compositions that is in piece *Lights!*. Although the religious theme was suggested by the commissioner of this piece, Thomas Bacon.<sup>94</sup> It is certain that both Mark Schultz and his wife shared their passion for nature, as she was employed as an associate curator to the Texas Parks and Wildlife Department in Austin, TX.

Nagel also disagrees with Schultz's labeling of his music as absolute music. Nagel states: "even Schultz's purely instrumental works are about conveying imagery, feelings, or ideas, rather than they are about presenting "musical structure" for its own sake."<sup>95</sup> He explains: "if 'programmatic' refers to music that causes the listener's imagination to conjure up thoughts that are NOT SPECIFICALLY ABOUT 'MUSIC' ITSELF, then Mark's music is about as evocative and 'programmatic' as music gets!"<sup>96</sup>

#### Character Markings

Schultz primarily employed the English language for tempo and expressive markings, rarely using traditional Italian, German, or French terminology. His descriptions are often clever,

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<sup>92</sup> Mark Schultz, private correspondence to Jody Nagel.

<sup>93</sup> Deidre Artist-Schultz, interview by Anna Kucia, November 17, 2018.

<sup>94</sup> Thomas Bacon, interview by Anna Kucia, October 11, 2018.

<sup>95</sup> Nagel, interview by Anna Kucia, October 16, 2018.

<sup>96</sup> Ibid.

including “Gnarly, with bombastic gleefulness” for *Into the Monster’s Lair* (2000) and “Prankish, with great absurdity” for *But that’s not important now* (1998).<sup>97, 98</sup> These descriptions are often very helpful in communicating the intended character of the pieces/sections. They are also specific enough for performers to interpret with little ambiguity. Since the compositional style of Mark Schultz does not always conform to traditional performer’s practice, these descriptions help one adopt an appropriate style.

#### Dedications and Performers

Dedication are often found in pieces by Mark Schultz. Often, these dedications are to those who commissioned the piece and/or played the premiere. Additionally, there is typically a second dedication found at the end of the piece, often to someone else that was close to the composer (either a family member or a friend). This double dedication within the same piece can be found, for example, in *Singing out of the lips of silence* (1996). Under the title of this piece, Schultz writes in the dedication “for The Golden Horn,” (i.e., for Thomas Bacon and James Graber). At the end of the piece, he writes a dedication to his nephew, Daniel (see Figure 4.1 and Figure 4.2).<sup>99,100</sup>

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<sup>97</sup> Mark W. Schultz, *Into the Monster’s Lair* (Austin, TX: JOMAR Press, 2000), 1.

<sup>98</sup> Mark W. Schultz, *But that’s not important now* (Austin, TX: JOMAR Press, 1998), 1.

<sup>99</sup> Mark W. Schultz, *Singing out the lips of silence* (Austin, TX: JOMAR Press, 1996), 2.

<sup>100</sup> *Ibid.*, 21.

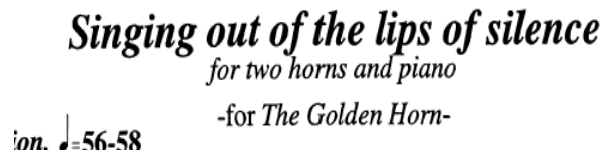


Figure 4.1 Singing out of the lips of silence, pg.1.  
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for Daniel... Deo Gratias  
May 1996 Mark Schultz

Figure 4.2 Singing out of the lips of silence, pg.21  
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There are only a few pieces that do not contain a dedication. Of those, some pieces like *Song of Ulmo* retain the format of the composer thanking God in Latin, "Deo Gratias."<sup>101</sup> Some dedications are hand-written, like in the composition *The Sun, Split like Spun Glass*, while other are typed.<sup>102</sup>

Schultz often had specific musicians in mind when composing, thereby influencing the character and content of the piece. For example, in the program notes of *Ashfall*, he writes: "I might also venture to say that the boundless, raw energy of the superb performers for whom the music was composed, Robert Spring (clarinet) and Thomas Bacon (horn), had a little to do with the style and character of *Ashfall*."<sup>103</sup>

<sup>101</sup> Mark W. Schultz, *Song of Ulmo* (Austin, TX: JOMAR Press, 1988), 5.

<sup>102</sup> Mark W. Schultz, *The Sun, Split like Spun Glass* (Austin, TX: JOMAR Press, 1992), 133.

<sup>103</sup> Mark W. Schultz, *Ashfall* (Austin, TX: JOMAR Press, 1995), notes.

Schultz's compositions require performers that are comfortable doing non-traditional activities onstage. Thomas Bacon and James Graber, for example, were willing to act and sing publicly. In fact, it was Thomas Bacon who requested from Schultz inclusion of the text and singing.<sup>104, 105</sup> In a recital where they played Schultz's *Beast Tales*, Bacon confirmed publicly that he likes to play for children because he finds it fun and challenging.<sup>106</sup> Both Bacon and Graber were willing to act funny and make weird noises in order to deliver the composer's message and to make the performance more accessible. Therefore, the personalities and unconventional abilities of the performers made it possible for Schultz to compose more freely. As a result, the technical difficulty of the pieces and the character of the compositions are greatly influenced by both the personality and abilities of the performers.

#### Extended Techniques

Schultz was particularly proficient at composing with extended techniques, as evidenced by being asked to write the forward for Douglas Hill's *Extended Techniques for the Horn: A Practical Handbook for Composers and Performers*.<sup>107</sup> Though Schultz often quoted descriptions of particular extended techniques directly from Hill's book, he also went beyond what is listed in the book and created his own techniques, often giving them visual names to portray the effect he wanted to achieve. This is the case with the "horse-snort sound" in *Over the shoulder, don't smile* and the "doppler effect" in *Alligator Alley*. Douglas Hill lists similar effects

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<sup>104</sup> Mark Schultz to Jody Nagel, personal communication, May 9, 2012.

<sup>105</sup> Mark W. Schultz, *Singing out of the lips of silence* (Austin, TX: JOMAR Press, 1996), notes.

<sup>106</sup> Thomas Bacon at the recital. *The Golden Horn* plays Mark Schultz, *Beast Tales*, private recording.

<sup>107</sup> Douglas Hill, *Extended Techniques for the Horn: A Practical Handbook for Composers and Performers*, 3<sup>rd</sup> ed. (Miami, FL: Warner Bros. Publications, 1996), 8.

in his book, such as “like a whinny of a horse.” Despite the fact that techniques in Schultz’s music have the same name as in Hills’s book, as in the case of the “doppler effect”, the realization of the techniques is different. Schultz modified Hills’s effects by employing other techniques to it (like flutter tongue) and as the result creating new techniques to meet his vision.<sup>108</sup> Thomas Bacon confirms this observation in the interview with Lieser. He says that there are techniques Schultz wrote that Douglas Hill’s did not imagine such as: (1) “mouthpiece whistle,” playing with the bass bow across the edge of the horn bell; and (2) hitting one’s fingernails inside of the bell, while doing “cluck cluck” sound, or “tk, tk, tk.”<sup>109</sup> Bacon states that most of the new techniques that Schultz came up with can be found in the piece titled *A River of Amber and Bronze* (1992) and some in *Echoes Primeval* (1995).<sup>110</sup>

Bacon states that some of the notation used by Schultz for extended techniques is too complex and analytical to achieve the effects that composer intended: “Sometimes I bugged him about being too precise in his musical notation, to the point where some of the rhythms that he wrote become obtuse ... It's so hard to read and you've got to stop and figure it out. Then suddenly you realize, ‘Oh, all he's trying to do is write a little jazzy tune.’”<sup>111</sup> In Bacon’s experience, the composer wanted specific effects rather than accurate realization of the notation.<sup>112</sup> Schultz himself confirms this in the interview with Lieser, saying: “you’ll notice that I tend not to be such a note-pusher as some composers are, opting for sometimes large areas of

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<sup>108</sup> Hill, *Extended Techniques*, 58.

<sup>109</sup> Lieser, “An Analysis and Performer’s Guide,” 69.

<sup>110</sup> *Ibid.*, 69.

<sup>111</sup> *Ibid.*, 71.

<sup>112</sup> *Ibid.*, 71.

musical gesture. Musical gesture is like having to go back to the drawing board constantly because there is no conventional notation to express anything beyond Bach, right?”<sup>113</sup>

### Other Compositional Elements

In his compositions, Schultz frequently employs tuplets in succession. In *Dragons in the Sky*, the piece begins with a quintuplet, followed by a sextuplet in the next measure, followed by a septuplet. In *Lights!*, this order is reversed, with a septuplet in m. 12, a sextuplet in m. 13, and a quintuplet in m. 14. The sequence is finished with a simple four sixteenth notes in m. 16. Writing tuplets in increasing or decreasing order has a particular rhythmic effect, creating acceleration in *Dragons in the Sky* and the opposite in *Lights!*. Schultz uses this compositional element in his other pieces, for example in *But that's not important now*, therefore the technique defines his compositional style (see Figure 4.3, Figure 4.4, and Figure 4.5).



Figure 4.3 *Dragons in the Sky*, mm. 1–3.

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<sup>113</sup> Lieser, “An Analysis and Performer’s Guide,” 63.

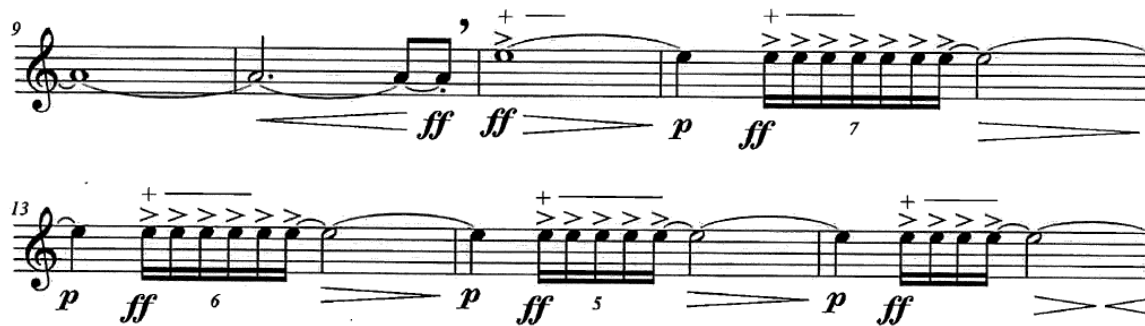


Figure 4.4 *Lights!*, mm. 9–15, 1<sup>st</sup> horn part.

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Figure 4.5 *But that's not important now*, m. 142, clarinet part.

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Another characteristic of many of Schultz's pieces is the use of frequent crescendos and diminuendos, often on the same note. On a longer note, it has the effect of wind, or some force passing through that is fluctuating. On a shorter rhythmic value, it has more unsettling effect by excessively pushing out the note. Such abrupt changes would not be acceptable in a classical style of playing, as many horn players are specifically taught to avoid increasing the volume after attacking the note. However, in Mark Schultz's music, playing in this manner creates an effect to convey a certain energy that the composer wants to achieve. An example of crescendos and diminuendos on a longer note in Schultz's music can be found in piece *Lights!* (see Figure 4.6), and *Over your shoulder, don't smile* (Figure 4.7). An example of crescendos and diminuendos on

a short note can be found in pieces *But that is not important now*, and *Over your shoulder, don't smile*, (see Figure 4.8 and Figure 4.9).

**Bursting, efflorescent, ♩ = 76** Mark Schultz

Solo Hn in F

+ fltz ord ○○○○ --- as before ○○○○ --- gliss.

*ff* *pp* *ff* *p* *ff* *p* *ff* *f*

Rapid double/triple tonguing moving the hand quickly between open and 3/4 stopped.

Figure 4.6 *Lights!*, mm. 1–4, 1<sup>st</sup> horn part.

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106

*mp* *cresc.* --- *ff* *pp* *ff* *pp* *mp* *cresc.* ---

111

*ff* *pp* *ff* *pp* *mp*

Figure 4.7 *Over your shoulder, don't smile*, mm. 106–114, horn part.

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Figure 4.8 *But that is not important now*, mm. 159–160.

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Figure 4.9 *Over your shoulder, don't smile*, mm. 68–69, horn part.

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Schultz effectively uses repeated notes to create rhythmic drive and excitement. This minimalistic approach can be found in many of Schultz's compositions, particularly in *Over the shoulder, don't smile*, *Dark Matter(s)* (1996), and *Ashfall*. Those three pieces contain rhythmic elements that are similar, especially when comparing mm. 210–211 of *Dark Matter(s)* and mm.

409–412 of *Ashfall*. The rhythm of *Over the shoulder, don't smile* in mm. 117–121, though not identical, has a similar idea, including an octave jump that increases the intensity of the passage (see Figure 4.10, Figure 4.11, and Figure 4.12).



Figure 4.10 *Over your shoulder, don't smile*, mm. 117–121, horn part.

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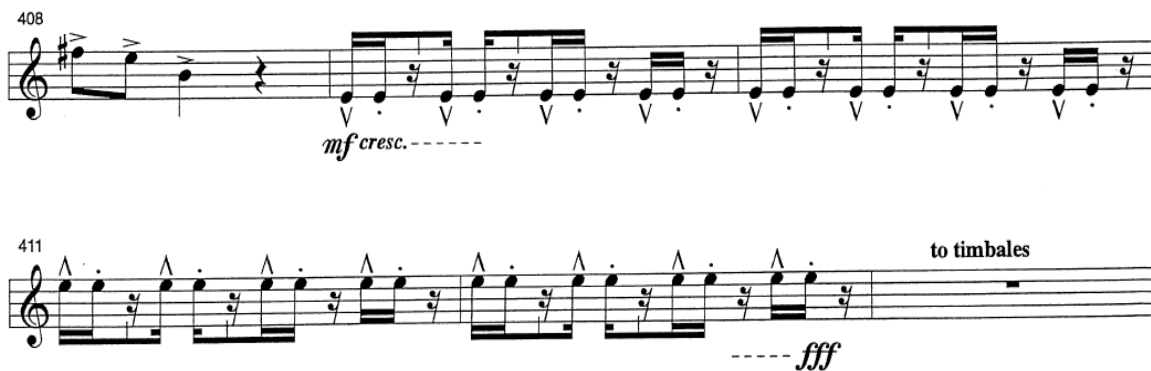


Figure 4.11 *Ashfall*, mm. 408–413, horn part.

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The image shows a musical score for five staves, measures 210 and 211. The score is written in a system with a key signature of one flat and a common time signature. The notation includes various rhythmic values and accents. The dynamics are marked as *ff* and *fff*.

Figure 4.12 *Dark Matter(s)*, mm. 210–211.

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Dynamic contrasts also play a major role in Schultz's music. As mentioned earlier, these are achieved by rapid crescendos and diminuendos, but also by accents in loud dynamics followed by immediate *piano*, *sforzando* (*sfz*), and *sforzando piano* (*sfp*). Abrupt dynamic changes over short periods of time define Schultz's compositional style. An example of Schultz's rapid dynamic changes with accents can be found in *Lights!* (see Figure 4.13), where the composer shifts the dynamic within an eight-note duration, creates even bigger contrast by reaching *ff* dynamics followed by *p*, and emphasizes notes with accents and *sffp*, *sffz*.

21

*ffz* *ffp* *ffz* *ffz* *ffz* *p* *ff* *p* *ff*

*ffp* *ffp* *ffp* *ffp* *ff* *ff*

*ffp* *ff* *ffp* *ffp* *ff* *ff*

*ffp* *ff* *ffp* *ffp* *ff* *ff*

*ffp* *ff* *ffp* *ffp* *ff* *ff*

Figure 4.13 *Lights!*, mm. 21–24.

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## Chapter 5

### Performer's Analysis

#### *Lights!*

This piece, commissioned by Thomas Bacon, was composed in February 2003 and dedicated to Mercedes Schultz, the composer's niece. It was conceived for a concert Thomas Bacon organized called "The Concert of the Spirit," consisting of various settings for horn, each piece with a religious theme. This theme was suggested by the work's commissioner, and Schultz chose the 19<sup>th</sup>-century spiritual song "This Little Light of Mine" by Harry Dixon Loes, as the basis for his composition.<sup>114</sup>

*Lights!* utilizes several unconventional performance practices, including the piano player slamming the piano lid at the end of the piece, the solo horn improvising, and all horn players stomping and clapping. Additionally, the audience is asked to participate in the performance by clapping and singing the chorus of the song. Schultz indicates in the score notes that this composition reflects his belief that each person carries within them a small ember of truth that pushes them to "shine." The use of audience participation supports this idea of collective collaboration. Since the composer does not provide the lyrics of the chorus, the performer may consider printing them for audience members who do not know the song.

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<sup>114</sup> Thomas Bacon, interview by Anna Kucia, October 11, 2018; Jody Nagel, interview by Anna Kucia, October 16, 2018.

This little light of mine,  
 I'm gonna let it shine;  
 this little light of mine,  
 I'm gonna let it shine;  
 this little light of mine,  
 I'm gonna let it shine;  
 let it shine, let it shine, let it shine.<sup>115</sup>

The melody is stated in the horns several times before the audience joins in, which may help those unfamiliar with the melody. The cue for the audience to join in is stomping and clapping by the horn section (first) and by the solo horn. This must be explained to an audience before performing the piece. I also recommend cueing the audience with one's hand in the manner of a conductor or church cantor.

The piece calls for a section of four horns, though the composer recommends doubling each part so that there are eight horns (plus the solo horn). He marks clearly the point of division in m. 55 where horns 1–4 stop playing and horns 5–8 continue to hold. In m. 57, the horns 1–3 start playing again while horn no. 8 continues to hold. It is important to observe what the composer indicates in the performers' notes—that horns 1–3 are muted in m. 57, but horn 8 remains unmuted from the previous bar. If there are eight horns, horn no. 4 comes in at m. 58 on beat 3 muted, whereas if there are four horns, the fourth horn applies the mute on beat 3 in m. 58. The division sections allow for easier mute changes. Having eight horns playing will make transitions much smoother, especially in m. 77 where the third horn has only an eight-note rest to remove a mute.

For my performance, I used prerecorded tracks of four horns, which helped me to prepare for the improvisation that is required later in the piece. Prerecording parts may also be necessary

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<sup>115</sup>"This Little Light of Mine," on Hymnary website, accessed November 22, 2018, [https://hymnary.org/text/this\\_little\\_light\\_of\\_mine\\_im\\_gonna\\_let](https://hymnary.org/text/this_little_light_of_mine_im_gonna_let).

when there are not enough horn players available for a performance. Though there are various programs and apps for recording multiple tracks and videos (Acapella, Garage Band, iMovie, etc.), I recorded in the studio with the help of a professional engineer to achieve better sound quality. This multitrack recording of the horns can now be used by other horn players who are interested in performing the piece. Having a recording of the horns also makes it easier to understand the role of the solo horn in the larger ensemble and helps to tune some of the pitches.

Each horn part in the ensemble may be viewed as representing the “lights” referred to by the composer. Each has a *fpp* dynamic appearing at different points. For example, this appears in mm. 5–8 and is later achieved with stopped notes in mm. 11–15. Though each entrance may appear random, collectively they create a sparkling effect of entrances and form a melody outlined by the solo horn. This element of composition is even more apparent when performed live by an ensemble of horn players, as the audience can both see and hear the attacks coming from various positions on the stage. Accordingly, having eight horn players, and later having the audience join in, reinforces the idea of each person contributing and carrying a light within. The collective *fpp*, as well as a solo horn part at the beginning of the piece in m. 20, outlines the titular spiritual melody (see Figure 5.1, Figure 5.2, and Figure 5.3).



Figure 5.1 *Lights!*, mm. 15–28, solo horn part.



Figure 5.2 *Lights!*, mm. 29–31, solo horn part.

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Figure 5.3 *Lights!*, mm. 150–151, solo horn part.

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The rhythmic notation at mm. 150–151 (Figure 5.3) may appear somewhat confusing. It is merely the composer’s way of precisely indicating that the main melody is to employ “swing” rhythm. As Bacon tells Lieser: “He wrote that rhythm in such an obtuse, absolutely pedantic, pedagogical (. . .) writing. It’s notated so weirdly that you actually have to stop and study it. Then you realize, ‘Oh, he’s just writing that tune,’ and so then you can stop having to read the music and just play the tune.”<sup>116</sup> Nagel thinks that simply adding a bracket to the triplet marking would have solved the problem: “the notation gives it a very unintuitive look. Minimally, I think, what

<sup>116</sup> Benjamin P. Lieser, “An Analysis and Performer’s Guide to Mark Schultz’s *Dragons in The Sky* For Horn, Percussion, and Computer-Generated Tape” (DMA diss., Florida State University, 2015, ProQuest 10000615), 71.



would be needed there would be a bracket added to the triplet marking, so that it connects the second note to the third note and leaves the first letter out of the brackets, so we can see that that's actually two eighth notes worth of time more clearly.”<sup>117</sup>

As mentioned earlier, the solo horn is required to improvise for nine bars in this piece. Though a fear of improvising may scare some musicians away, it may equally attract other hornists who rarely have the opportunity to improvise in the traditional classical repertoire. It is important to note that the improvisation is not necessarily done “on the spot.” The composer indicates in the program notes for the piece that the solo horn is encouraged to write down the improvisation prior the performance. If that is the case, the improvisation becomes a nine-measure controlled composition for the performer. When attempting to write this “improvised” solo, it will be helpful to understand the harmonic progression of the piano part.

The harmonic progression:

Measure:	165	166	167	168	169	170	171	172
F Major:	I - IV <sup>+6</sup> - I	I	I- <u>IV<sup>add6</sup></u> -V <sup>7</sup> /IV	IV	IV-IV <sup>7</sup> -I	I	I-V <sup>7</sup> /vi-vi <sup>4</sup> / <sub>2</sub> -IV <sup>M7</sup>	IV <sup>M7</sup> -ii <sup>11</sup> -V <sup>7</sup> -I

Note the use of a plagal cadence, known as “Amen” cadence, which fits perfectly with this piece’s gospel character.

Prior to the improvised section at m. 165, the composer writes a solo horn part that itself sounds like an improvisation (mm. 157–162). These five bars may serve as a model for the horn player’s subsequent improvisation. However, hornists are not limited to following the style established in these measures. It may also be useful to observe that the improvisation section in mm. 165–173 can be achieved by employing a pentatonic scale. The composer helps matters by

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<sup>117</sup> Jody Nagel, interview by Anna Kucia, July 4, 2018.

putting the improvisation section in the concert key of F. Therefore, horn players then can simply utilize a C-Major (horn pitch) scale without scale degrees 4 and 7.

In my improvisation, I added E<sup>b</sup>/D<sup>#</sup>, thereby altering the scale from C-pentatonic to the C-blues scale. I employed jazz scoops on D<sup>#</sup> and E by closing the hand on D<sup>#</sup> and opening it on E. D<sup>#</sup> then became a stopped note, and I opened my hand to achieve E. It is possible to achieve D<sup>#</sup> without using any fingers, as opposed to the traditional technique of fingering the note a half-step lower when playing the stopped note. The note will not be as loud as when playing with the traditional fingering, but it will allow for a smooth transition to E that is reminiscent of the glissando on a trombone, or a jazz technique with the plunger on a trumpet. Playing D<sup>#</sup> without the fingering eliminates the bump when transitioning to E and makes it possible to stretch the glissando between the two notes and emphasize the blue note in the scale. This slight stretching will cause the player to lag behind the rhythm a bit, but it is appropriate for this style. I highlighted the blue note even further by using flutter tongue on that note. Doing so made the D<sup>#</sup> more accurate when playing it without any fingering and with closed hand in the bell. It also gave the music a rough color associated with jazz, hence suitable for the improvisation section in the piece. Therefore, the technique of playing blues scale on a horn is similar to natural horn technique from the pre-valved era, where the performer achieves pitches using various degrees of hand stopping rather than valves.

Players need to consider the logistics of putting the horn down to perform the clapping and stomping. The composer allows plenty of time to put the solo horn down before clapping, specifically four bars, writing “solo horn down” in m. 129 to aid the performer. However, the composer does not indicate when the section needs to put the horn down. Though there is plenty of time to avoid rushing, it is a good idea to coordinate the action. One place for putting the

horns down is m. 113, where a new swinging section starts and only the piano plays.

Alternatively, the section may want to put the horns down at the end of a previous phrase, at mm. 110–112. The dynamics are louder here than in m. 113, and piano part does not have a melody, which may be covered by the noises of multiple people putting their instruments down.

Therefore, m. 113 may be the best choice, especially since the piano has a *rit.* and can slow down the tempo if there is a need to wait for someone to facilitate the change. This will also allow the piano player to have an undisturbed moment of solo playing.

Picking up the horn needs to happen much faster. Both the section horns and the solo horn have only one measure to pick up the horn and breathe quickly in order to play on the downbeat of the next bar (m. 133 for the section, and m. 141 for the solo horn). The composer does not mark in the score that the sections need to pick up the horn, indicating it only for the solo horn. It would be advisable to pencil in a reminder for the performers in the section.

Additional suggestions relate to the stage setup and stomping. The stage setup for this piece should include extra chairs for the performers to put their instruments down, unless the players are using the horn stands. I determined that some players find it helpful to keep their heel down and only lift up the toes in the stomping section of the piece. This may keep the pulse steadier and make clapping the off-beats more accurate. However, this position is not the most comfortable and the feet may become sore.

In this piece, Schultz uses also one of his signature compositional motifs: a big dynamic change over a single note, with a crescendo and diminuendo that requires control and stamina. Here, the composer incorporates extended techniques to this motif. In m. 1, for example, he adds alternating double and triple tongue, open to half-stopped notes, and a flutter tongue. The dynamic range in this motif is enormous, from *ff* to *pp*, and the changes in dynamics occur

rapidly within one beat. The composer emphasizes those changes further by adding accents and *sfrz* and *sffzp* to the notes. That happens in m. 51 and m. 93, where within one beat the player needs to play *sfp* and crescendo to *ff*. Additionally, the player plays glissando and oscillates between open and half-stopped notes. It is important for the players to facilitate those abrupt changes in dynamic without changing the pitch. For younger players, the tendency will be to get sharp when attacking a note in louder dynamic, or when making a crescendo.

The whole step glissando is another recurring element in Schultz compositions and is used in *Lights!*: a technique that requires performers to go from open to stopped note. See, for example, the solo horn idea in mm. 4–5 and mm. 12–16, which repeats throughout the piece. The whole step glissando is often repeated on different pitches, forming a whole-tone scale starting in m. 51, 93, and 105 (see Figure 5.4).

11



Figure 5.4 *Lights!*, mm. 93–96, solo horn part.

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It is important for the performer to be aware of the whole-tone scale and to tune the pitches, especially the stopped notes that may sound too sharp with the standard fingering in this dynamic. Performers should also understand where this descending line occurs and that the sections with whole-tone scales need to be played in a different character that is bold and strong,

which provides a contrast to the lyrical tune of the gospel song. Schultz gives indication to play this section “bursting, efflorescent [sic].”<sup>118</sup>

The whole-tone scale that starts in m. 105 has a different rhythm of sixteen notes, indicating that the composer wants it to be played faster: as he wrote, “push ahead.”<sup>119</sup> For my performance, this section maintained the previous tempo due to my use of a prerecorded click-track. This was probably the biggest compromise that I had to make when choosing to prerecord the horn choir with the click-track. However, the potential loss of excitement is mitigated by other compositional elements: the abrupt changes in dynamics, the accents, the repetitive sixteen notes, and the melodic material of the whole-tone descending scale.

The performers need to diligently execute the dynamics in this piece, as they contribute greatly to the music. There is a discrepancy in dynamic markings between the horn parts that is in fact an intended compositional effect. In m. 51, solo horn has *sffz*, the 1<sup>st</sup> horn has *sff* with a diminuendo to piano in the same bar, and horns 2, 3, and 4 have *sffp*. The *sforzandos* and accents place emphasis on certain pitches in various parts: C in the 1<sup>st</sup> horn part in m. 51, B<sup>b</sup> in 2<sup>nd</sup> horn part in m. 52, A<sup>b</sup> in 3<sup>rd</sup> horn in m. 53 in 3<sup>rd</sup> horn part, and then G<sup>b</sup> in 4<sup>th</sup> horn part. Those pitches form a whole-tone descending passage, and putting the notes in different horn parts creates a cascading effect. This effect will be especially obvious when playing with a horn choir. In addition, the solo horn has all of the pitches of a whole-tone descending passage; it is important to be aware of this and to tune to the solo horn if performing without pre-recorded accompaniment.

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<sup>118</sup> Mark W. Schultz, *Lights!*, (Austin, TX: JOMAR Press, 2003), 1.

<sup>119</sup> *Ibid.*, 12.

The gospel theme is also reflected in the instrumentation and texture. For example, in the section titled “Wistful,” the solo horn plays the melody at m. 28 while other horns rest, then the section horns come in at m. 39 with the same melody played in unison. It resembles a call and response between soloist and the choir used in traditional church music, which fits the style of the music perfectly. This, in addition to the clapping, makes the piece more collaborative in nature, both between the performers and the audience members.

### *Alligator Alley*

The piece *Alligator Alley* was commissioned by and dedicated to The Golden Horn (Thomas Bacon and James Graber), who premiered the piece at the Sarasota Music Festival in 1994. Thomas Bacon requested the theme of Florida, while Schultz chose the Everglades and its environmental issues of changing fauna and flora.<sup>120</sup> The piece is very theatrical in nature, being best suited to performers who are comfortable interacting with an audience (and who are willing to dress up as alligators). The pianist is also involved in the activities, being asked to wear a Donald Duck hat and run off stage; alternatively, the pianist may wave their hand in disgust and walk off stage. The composer gave performers options depending on their comfort level and abilities, encouraging rather than requiring that performers act and dress up.

The costumes and the stage decorations certainly contribute to the success of a performance of *Alligator Alley*. The more one invests in those details, the greater the impression made on the audience. One may want to consider adding stage props, such as a fake road and signs to indicate the point of departure and the goal of the alligators’ trip, and perhaps even fog

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<sup>120</sup> Thomas Bacon, interview by Anna Kucia, October 11, 2018.

to set the mood. Additionally, it may be necessary to briefly explain the plot to the audience before performing the piece.

The plot of the piece is a journey of two alligators that left their home in the Everglades and are traveling north through Florida in search of a better habitat. The alligators are forced to leave their home due to lack of sufficient food, water, and space. They have to endure the difficulties of the trip, including walking long distances and crossing the roads with cars. The difficulties cause one of the alligators to question if it was a good decision to leave their home, which causes humorous fights with the other alligator.

The composer was precise about stage directions, instructing the horn players to enter stage right and move to stage left while playing the piece. Some people may need to modify those directions in order to accommodate the hall. In my performance with my teacher, prof. Berger, we entered through the main entrance of the performing hall, allowing the audience to see us (and laugh) before we began playing. Walking through the main aisle helped remove the barrier of the stage, allowing for a more comfortable interaction between audience and performers.

We ordered the costumes online; they were identical, although one needed tailoring and mounting the alligator head to the headband because it was too large. I also ordered the Donald Duck hat for the pianist and a metal egret bird statue, even though the composer did not ask for a bird in the performance notes. Having this prop helps the audience understand the text better. The statue of the egret bird was intended for a garden; therefore, the bird's legs were not stable enough to stand on their own, but I used a chair to support the bird. Additionally, I ordered white goose feathers, about 6–8 inches long, and stuck them in the holes of the statue to give a more realistic look. At the moment when one of the alligators has to eat the bird, I performed a

clapping v-motion with my hands that is used to represent an alligator, and then I tore off the feathers from the bird while pretending to eat the bird.

The format of the sheet music is oversized, which caused some difficulties. Many performers, including Thomas Bacon, confirm having issues performing from the oversize format used for many of Schultz's scores.<sup>121</sup> The page turns were hard to facilitate when acting. After experimenting, we decided that having stands in front of us was too limiting, not allowing for much movement, and blocking the view for the audience. We read the music and text off the white screen, using a projector that was showing a PDF version of the score from the laptop. That way the text was large enough to read from the distance and did not disturb the view or movement on the stage. If performers choose to employ a screen, they will need an additional assistant to scroll down the score as the music is performed.

The best way to perform this piece is to memorize both text and the music. The music is repetitive and easy to memorize, the hardest part to remember being the transitions. There are essentially only two bars of music to memorize, m. 5 and m. 6 (see Figure 5.5).

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<sup>121</sup> Thomas Bacon, interview by Anna Kucia, Oct. 11, 2018.



Figure 5.5 *Alligator Alley*, mm. 5–6, score.

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The musical pattern contained in those two bars changes slightly later in the piece, and the challenge is to remember when that change occurs. On page 6 of the score, the second bar of the pattern comes first, and the first bar comes next. The original pattern is in reverse order. Other measures in a score are a version of this two-bar motif

The composer indicates that the alligators must speak with a Southern accent. For performers who are not native English speakers, this will pose an additional challenge. In order to deliver the text as clearly as possible with my accent, I chose not to observe some of the abbreviations indicated in the text, instead pronouncing full words. For example, I pronounced “Alabama” rather than “Bama.” For native English speakers, achieving this accent offers further opportunities to personalize the performance.

#### Realization of extended techniques in *Alligator Alley*

On the instruction page, Schultz thoroughly explains each of the extended techniques in the piece. The desired effects are sometimes a combination of extended techniques with which

horn players are already familiar. For example, moving from open to closed hand is as simple as playing open horn and closing the hand for the stopped note. The only difference is that this entire piece is to be performed with a plunger mute. One potential problem with this effect is to achieve accurate pitches on the full stopped notes with the plunger, because the position of the plunger is not always the same after opening and closing it, hence altering the pitch slightly. It is also more difficult to achieve the effect of birdcalls with the plunger. In Douglas Hill's book, he warns about the frequent pitch problems encountered when performing with a plunger.<sup>122</sup>

Other effects in *Alligator Alley* may be found within Hill's broad category of "Descriptive Sounds," such as dog barking, elephant trumpeting, or engine revving.<sup>123</sup> For these, Schultz includes detailed descriptions of how to achieve them, or how to gain the general shape of the effect. Nevertheless, performers may need further experimentation to achieve these effects. Examples of effects are "bird calls" and "duck calls" (see Figure 5.6).

—*Bird calls and Kisses.* Bird calls are produced by a high squeaking with curled in aperture. Experiment with a sliding lip/tongue trill. Kisses are produced by sucking in arbitrary pitches. Experiment with moving the plunger in a single direction (in or out) on any given gesture.



—*Duck calls.* Create air pressure in cheeks and hold with tongue. Then release pressure to make 'Donald Duck-like' sounds amplified through the horn. Experiment with moving the plunger in a single direction (in or out) on any given gesture.



Figure 5.6 *Alligator Alley*, instruction page, score.

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<sup>122</sup> Douglas Hill, *Extended Techniques for the Horn: A Practical Handbook for Composers and Performers*, 3<sup>rd</sup> ed. (Miami, FL: Warner Bros. Publications, 1996), 15.

<sup>123</sup> *Ibid.*, 58.

According to Hill, the high squeaking of birdcalls is created by a “curled in aperture,” for which the composer encourages experimenting with lip and tongue trills.<sup>124</sup> This effect is recorded and included as an example on the accompanying CD in Douglas Hill’s book.<sup>125</sup> I decided to include other imitations of birdcalls that consisted of trills, as well as call and response phrases, so that it sounded as if there were multiple birds “talking” to each other. For me, the perfect fourth interval sounded like an appropriate representation of the birds that I was attempting to imitate. My sounds were not as extremely high as those indicated in Hill’s book, being instead in a moderately high register.

Hill’s CD also includes a demonstration of the “doppler” effect used in *Alligator Alley*, though without the additional flutter tongue called for by Schultz. Hill’s written description indicates that this effect is both theatrical and aural, involving the subtle fluctuation of timber, dynamics, and pitch variance.<sup>126</sup> Besides the added flutter tongue technique, Schultz calls for the sound of the truck passing and to turn the bell as indicated in the directions (see Figure 5.7).

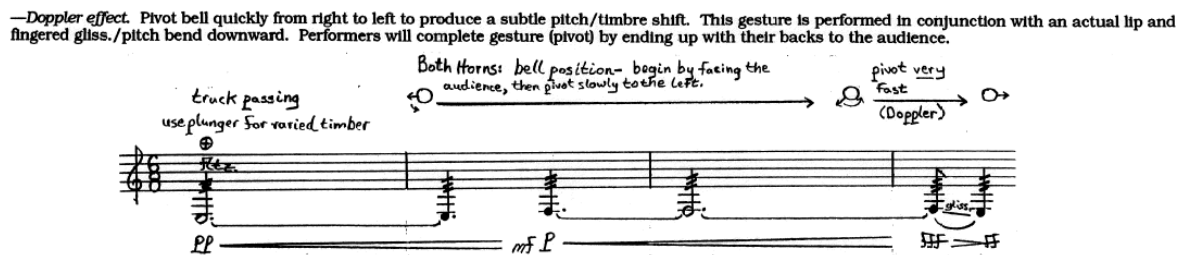


Figure 5.7 *Alligator Alley*, composer’s notes.

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<sup>124</sup> Hill, *Extended Techniques for the Horn*, 58.

<sup>125</sup> Ibid.

<sup>126</sup> Ibid.

### Use of the Mouthpiece

On page five, the horn players are asked to play the “Going Home” melody on a mouthpiece alone. This tune is based on the same melody that is played by the English horn in the second movement of Dvorak’s 9<sup>th</sup> Symphony, Op. 95 (“New World”). It is first mockingly played by alligator 1 as alligator 2 reflects on the home that they left behind. Later in the piece, the roles reverse, with alligator 2 playing the melody on the mouthpiece to poke fun at alligator 1. The buzzing is more challenging in the second horn part because the second horn player must execute the jump of a perfect fifth to return to the main melody. Therefore, it is important to hear clearly the interval of a perfect fifth to play it accurately on the mouthpiece. Schultz requests for the mouthpiece to be played like a harmonica, holding a plunger in front of it. I determined that the plunger had to be held quite close to have any effect but visual. It seems that there is relatively little change in pitch or timbre when performing with the plunger in front of the mouthpiece. I recommend exaggerating the longer notes by adding a vibrato that can imitate a harmonica. Such exaggerated effects nicely support the mocking nature of the horn 2 part.

### *Over your shoulder, don’t smile*

In the February 1995 issue of *The Horn Call*, William Scharnberg reviewed four compositions of Mark Schultz, including *Over your shoulder, don’t smile*. He described the piece as “whimsical,” “clever,” and the most accessible of the four pieces due to its moderate range.<sup>127</sup> The piece is not completely a middle register piece either; it has a couple of rips to high B<sup>b</sup>5 in m. 97 and m. 99, goes up to high B5 in m. 72 and m. 100, and even has a harmonic glissando up

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<sup>127</sup> William Scharnberg, “Music and Book Reviews,” review of *Podunk Lake; Over Your Shoulder, Don’t Smile; Voices from Spoon River; and Pillars of Fire*, by Mark Schultz, *The Horn Call: Journal of the International Horn Society* 25 (February 1995): 68.

to high D<sup>b</sup> 6 in m. 78. Additionally, there are crescendos and diminuendos on a high A5 and B<sup>b</sup>5 in m. 45 and later at the end of the piece. The horn part contains relatively few rests and, as a result, it may prove tiring at certain moments; for example, in mm. 88–104, where the horn range is the highest and includes the most technical playing in the piece, the horn player must play continuously, requiring planning for short breaths.

The horn part features many extended techniques, including lip trills, stopped notes, and flutter tongue. However, most of these techniques should already be in a hornist's tool box, and many players do not even consider them to be extended techniques. Flutter tongue is not as common as the first two techniques, and the rolled r's necessary to achieve this effect do not exist in the English language, making it difficult to master for some players. Douglass Hill's book offers a step-by-step method to learn this technique.<sup>128</sup> Some players use the back of their tongue to gargle and create a similar sound effect to the flutter tongue. This is a relatively easy solution for the players who cannot roll their r's.

The piece also contains numerous jazz references, calling for a plunger mute and jazzy scoops. The piece is written such that even horn players without jazz experience will naturally sound jazzy. This is achieved through compositional elements such as the blues scale and certain rhythmic patterns and articulations. The jazzy scoops and glissandos should not be problematic, as they are achieved easily by moving the hand with the plunger. Scharnberg, in his review, suggests the performers use padding to prevent dents in the bell from the plunger.<sup>129</sup> I did not encounter any issues with my plunger causing dents, so I did not use any padding. Moreover, the

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<sup>128</sup> Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity and Horn Performance* (Miami, FL: Warner Bros. Publications, 2001), 25–26.

<sup>129</sup> *Ibid.*, 25–26.

edition of the piece that I received had separate sheet music for horn, hence there were no issues with page turns as indicated in Scharnberg's review.

It is important to use the correct plunger for the piece, which is required from mm. 53–66. The standard orange plunger, with a diameter of 6 inches for the outer circle and 4.5 inches of the inner circle, modifies the pitch to such an extent that it is impossible to play the notes intended by the composer. The smaller plunger with a diameter of 4 inches for the outer circle is a better choice because it only slightly modifies the pitches. Knowing in advance such issues will save the performers time and frustration. The thickness of the rubber and the plunger's diameter contribute to the pitch, so some experimentation is required.

One may notice that the passage with the plunger at mm. 53–59 is almost identical to another passage in Schultz's *Flaming like the wild roses* (2000). The passage in the second piece is played by the solo trumpet starting in mm. 82 and then by orchestral instruments in unison. The rhythm notation in *Flaming like the wild roses* is augmented in comparison to the *Over your shoulder, don't smile*, where the sixteen-note pick up becomes an eight-note pick up in the trumpet part *Flaming like the wild roses* (compare Figure 5.8 and Figure 5.9).

Figure 5.8 *Over your shoulder, don't smile*, horn part, mm. 53–59.

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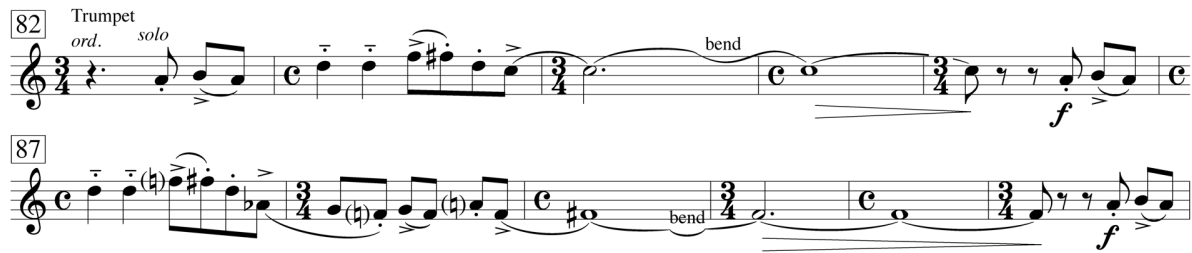


Figure 5.9 *Flaming like the wild roses*, mm. 82–92, trumpet part.

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The passage in *Over your shoulder, don't smile* in mm. 53–66 consists of the alternation between stopped and open notes. At the same time, the composer indicates that even the open notes need to be slightly covered with a plunger. This use of the plunger is similar to a hand-stopping technique on a natural horn that would alternate pitches from stopped to open. Therefore, horn players likely already have the ability to change pitches using their hand, but now they need to add plunger to it. I recommend beginning by practicing all of the notes open and using the hand to stop the notes when indicated. Doing so will help the performer know how the passage sounds before incorporating the plunger. I would advise practicing this passage sitting so as to avoid undue strain on the body from carrying the weight of the horn entirely with the left arm.

The piece is quite challenging rhythmically, featuring various rhythmic subdivisions and tempo modulations. Therefore, it is important to practice each section with a metronome and to later practice the transitions between sections so that they become automatic. Rhythmic precision is necessary throughout the piece, but especially in the fast sections where a quarter note equals 84, and other sections were quarter note equals 96. Such precision is necessary to coordinate

with a piano part that is often metrically offset by a sixteenth note. Particularly difficult are measures 30–31, with off-beats that must be performed stopped. I first practiced this passage open and at a much slower tempo than written (see. Figure 5.10).

Figure 5.10 *Over your shoulder, don't smile*, mm. 29–32, score.

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Realization of the extended techniques in *Over your shoulder, don't smile*.

Aside from jazz references, there are two other unconventional extended techniques performers need to be aware of when programming the piece. In m. 71, the composer asks for “kiss, sucked pitch” This technique, which is demonstrated in Hill’s CD, is produced by kissing the mouthpiece and simultaneously sucking in the air from the mouthpiece that is still in the lead pipe, resulting in an amplified kissing sound coming out through the horn. This effect is easy to achieve and self-explanatory. Schultz follows all the recommendations suggested by Hill: “only use it in the mid-high to high register, on undefined pitches, and for a short period of time so as not to abuse players lips and throat (see Figure 5.11).”<sup>130</sup>

<sup>130</sup> Hill, *Collected Thoughts on Teaching and Learning*, 56.





Figure 5.11 *Over your shoulder, don't smile*, mm.71–72, horn part.

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In m. 77, the composer asks for another extended technique: the “horse-snort sound.” Schultz requests that the hornist play the lowest note possible with flutter tongue and to loosely vibrate the lips and tongue. I chose D<sup>b</sup> as my lowest note because it makes it easier to hear the following high D<sup>b</sup> 6 in m. 78 and to stop on a correct note from the harmonic glissando. Playing the lowest and the highest pitch as D<sup>b</sup> allows the player to use the same fingering and makes the harmonic glissando more effective. This strategy aligns with Hill’s suggestion to use the necessary valves to produce a harmonic series and to engage the most secure fingering for a final note.<sup>131</sup> Therefore, playing D<sup>b</sup> as the lowest note allows for both an easier harmonic series and a secure final note. There is no recording of this effect in Hill’s CD, but Schultz clearly explains how the hornist can achieve the sound. One may encounter difficulties playing flutter tongue and vibrating the tongue at the same time. After experimenting, I found that a “wa-wa” technique on the lowest note resembled the horse snort sound better than my original shake technique (see Figure 5.12).

<sup>131</sup> Hill, *Collected Thoughts on Teaching and Learning*, 44.

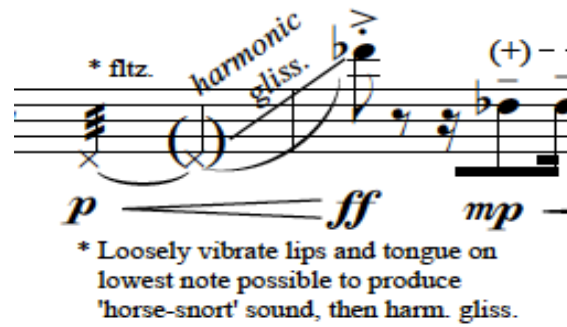


Figure 5.12 *Over your shoulder, don't smile*, m. 77, horn part.

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### Summary

All three pieces discussed here are relatively easy to prepare. The most technically demanding of all three pieces is *Over your shoulder, don't smile*, which consists of fast passages with the plunger, little time for breathing, and rhythmic synchronization with the piano part. It also has the most demanding range and stamina of all three pieces, although not exceeding the demands of pieces from the standard horn repertoire. The extended techniques in this piece are surprisingly easy to master, and Schultz's descriptions are easy to follow even without the help of the recording or the use of Hill's book.<sup>132</sup>

For me, the greatest challenge in the piece *Lights!* is the section requiring improvisation. The harmonic analysis of the chords, the recording, and other suggestions listed in the performer's analysis should help future performers to ease the process. Of the three pieces, it is the only one where having a recording would help tremendously with the improvisatory section. Extended techniques in this piece are again easy to play, and the rhythmic notation is not a challenge once observing that it is a jazzy version of the familiar gospel tune.

<sup>132</sup> Hill, "Extended Techniques."

*Alligator Alley* piece is also not overly challenging regarding technique, being instead more demanding due to its speaking and acting aspect. There are only a few extended techniques to be learned, but they are easy to achieve even without having recordings of the previous performances. The most difficult part is to manage the logistics of the piece, such as page turns, the stands, the transitions, and walking in costumes. Those aspects will vary from performance to performance depending on the space as well as the creativity and the preference of individual performers.

It is important to note that all the music by Mark Schultz that was written for tape is now available in CD format, which in turn can be uploaded to a personal computer. Therefore, it is easier to practice and perform pieces by Schultz that require tape. The advancement in technology can make it easier than ever to perform Schultz's pieces with electronics, as well as to transform his oversized scores into more convenient format. Performers can read the music using a program on their iPad, and even turn the pages hands-free.

## Chapter 6

### Conclusion

When informed of Lieser's plans to write a dissertation on his works for horn, Mark Schultz said: "Goodness . . . are you sure there's enough meat on the bone to write a treatise?"<sup>133</sup> After my research, I conclude that there is indeed more than enough musical output by Schultz to spawn multiple theses. It is clear that Schultz is closely associated with composing works for horn, since thirty-one of his works include horn in their instrumentation. Moreover, nineteen out of thirty unrecorded compositions have horn in their instrumentation. Future dissertations may wish to explore his works outside the horn literature as well as his works that are currently not listed in the JOMAR Press catalogue (listed in annotated bibliography section).

My dissertation fulfills the need for a performer-oriented analysis of the three compositions *Lights!*, *Alligator Alley*, and *Over Your Shoulder, Don't Smile*. This analysis, as well as the recording of two pieces, is intended to spark greater interest of Schultz's music, especially for those pieces that have not been previously recorded. Additionally, the dissertation should help performers to understand the composer's style by summarizing available literature on the topic, analyzing primary sources, and interviewing key people in Schultz's life. Transcriptions of the interviews are provided in the dissertation for the reader's reference and further exploration.

Mark Schultz's music speaks to a variety of audiences and performers of all ages. Among his pieces for horn are works that are easily accessible to younger performers and those that set a challenge for accomplished horn players. Extra-musical references, narration, vivid musical

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<sup>133</sup> Benjamin P. Lieser, "An Analysis and Performer's Guide to Mark Schultz's *Dragons in The Sky* For Horn, Percussion, and Computer-Generated Tape" (DMA diss., Florida State University, 2015, ProQuest 10000615), 60.

gestures, and programmatic titles should inspire younger performers to study this repertoire. In addition, a familiarity with extended techniques must be gained to play some of these pieces.

Mark Schultz's music combines various art forms into one: music, literature, choreography, acting, singing, narration, and even dancing. It also combines different styles of music such as classical, jazz, rock, and gospel. The accessibility of his music makes it more necessary now than ever, as the classical scene tries to redefine itself for younger audiences. Additionally, his music often contains philosophical thoughts for adults. Students who choose to play Mark Schultz's music will open their horizons, learn various styles of music and techniques, make sounds on their instrument they did not think possible, and have tremendous fun in the process. Some final advice for musicians is given by Jody Nagel: "the performer should look at Mark Schultz's music with joy, amusement, wonder, and adventure!"<sup>134</sup>

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<sup>134</sup> Nagel, interview by Anna Kucia, October 16, 2018.

## Chapter 7

### Annotated Bibliography for pieces that have horn in their instrumentation:

*But that's not important now*

Date of Composition: April 1998

Duration: N/A

Range: D#3–A#5

Instrumentation: Woodwind Quintet

Extended Technique(s): air only, flutter tongue, stopped horn, trill, rip, aleatoric elements in the piece, where composer gave free order of the notes.

Dedicated to James and May

Recording(s): None

#### Details:

This piece was commissioned by the Arizona State University Woodwind Quintet for the International Double Reed Society Conference in June 1998 in Temple, AZ, where it was premiered. The composition, according to the composer, is a one-movement musical conversation that is an homage paid to the comedians, Abbot and Costello, Gilda Radner and Monty Python, “Say goodnight, Gracie”<sup>135</sup>

The title and the character of the piece are derived from a comedic routine in the tradition of Vaudeville, where the audience is tricked into believing that they know where the conversation between the comedians is going, when an unexpected twist happens.<sup>136</sup> Schultz explains this routine in detail in the notes and gives an example for easier understanding.

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<sup>135</sup> Mark W. Schultz, *But that's not important now* (Austin, TX: JOMAR Press, 1998), program notes.

<sup>136</sup> Ibid.

*The Sun, Split Like Spun Glass*

Date of Composition: December 1991 (Dissertation was approved in August of 1992, hence copyright from 1992)

Duration: Approx. 26 min. Premiere 30 min.

Range: A<sup>b</sup>2–C#5

Instrumentation: Voice (Soprano) and Chamber Orchestra: Flute (Picc.), Oboe (E.H.), B<sup>b</sup> Clarinet I, B<sup>b</sup> Clarinet II (bass Cl.), Bassoon, F Horn, C Trumpet, Trombone, Tuba,

Percussion I: Marimba, Glockenspiel, Tubular Bells.

Percussion II: Vibraphone, Xylophone, Crotales.

Timpani, Piano, Harp,

Strings: 4 violin I, 4 violin II, 4 viola, 4 cello, 2 CB.

Extended Technique(s): Horn: rip (gliss.)

Tuba is required to move to Percussion I and play water tam-tam.

4 tuned wine glasses for oboe and bassoon; two glasses for each player.

Contrabass bow required for bowed vibraphone, crotales, and waterphone playing. Thunder Sheet made from a large chunk of thin tin or metal alloy.

Dedicated to: Deidre

Recording(s): Private recording of the premiere does exist.

Details:

Schultz's doctoral dissertation from the University of Texas at Austin is available in manuscript format through ProQuest. The dissertation includes a complete analysis of the piece by the composer as well as a thorough description of its genesis. The piece is written for soprano and chamber orchestra and expresses Schultz's outrage over an oil spill that happened on March 24, 1989 involving the Exxon Valdez ship in Alaska's Prince William Sound.<sup>137</sup> It is an invitation for the listener to ponder the fragility of the ecosystem and exploitation of natural resources.<sup>138</sup> The third movement is similar to another piece by Schultz titled *In My Vision*, for which he received a commission during the time he was working on the "A Grave" movement. Schultz lists similarities in this piece to the music of John Adams's *Grand Pianola* and Schwanter's *Aftertones of Infinity* and *Magabunda*.<sup>139</sup> The text utilizes three poems by American poet Marianne Moore entitled "The Paper Nautilus," "The Fish," and "A Grave." Each poem reflects

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<sup>137</sup> Mark W. Schultz, "The Sun, Split Like Spun Glass" DMA diss., University of Texas at Austin, 1992, 136.

<sup>138</sup> Ibid.

<sup>139</sup> Ibid., 141

some stage of life, the birth, life, and death of the marine species, as well as mankind.<sup>140</sup> The piece is to be performed continuously, without interruption. Schultz allows performers to amplify the soprano discreetly, if necessary.

*Dark Matter(s)*

Date of Composition: June 1996

Duration: 11 min. Premiere 10 min.

Range: C4–C6

Instrumentation: Brass Quintet

Extended Technique(s): Horn: stopped horn, hand glissandos, rip, trills, air sounds, All instruments: Air only. Trumpet: gliss/ pitch bend, scoop, harmonic mute and plunger. Horn and trombone: cup mute. Tuba: mute, air only with fltz. Tuba has an improvised cadenza in mm 109. Trumpets and tuba: tongued half-valve flutter. Trombone: tongued flutter.

Dedication: to Kristin

Recording(s): Private recording of the premiere does exist.

Details:

Commissioned by a consortium of the Eastman, Iowa, New Mexico, Western and Wisconsin Brass Quintets in the Fall of 1995. Schultz composed the music having those performers and their abilities in mind. He wrote: “[*Dark Matter(s)*] was composed to take advantage of the unique and formidable talents of these performance ensembles.”<sup>141</sup> Schultz stated that the idea for the title and character of the music has a genesis in a cosmological term, dark matter, to describe an element of the total mass of our known universe. Schultz writes that the term is given to the unseen and undetected matter in the space that we know must exist, but we can’t find.<sup>142</sup> The composer’s comments show not only his fascination with nature and the cosmos, but also passion for science and inclination for exploring philosophical questions. Schultz wrote that in contrast to the cosmic nihilism in the search for understanding of the cosmos, he finds it fascinating and inspiring.<sup>143</sup> He showed his positive outlook on life and his sense of humor by comparing the floating matter in the universe to a game of hide and seek with astrophysicists.

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<sup>140</sup> Ibid., 138

<sup>141</sup> Mark W. Schultz, *Dark Matter(s)*, Austin, TX: JOMAR Press, 1996.

<sup>142</sup> Ibid.

<sup>143</sup> Ibid.



*Woodwind Quintet in Two Movements*

Date of Composition: 1980

Duration: 10 min (Premiere) mvmt.1, 5:30 min; mvmt.2, 4:15 min.

Instrumentation: Woodwind Quintet

Range: E3–F5

Extended Technique(s): Stopped notes, muted passages, glissandos, trills

Dedication: None

Recording(s): Private recording of the premiere does exist.

Details:

One of the earliest compositions of Mark Schultz. The piece is available in a neatly written manuscript format that shows the handwriting of a composer. This composition is easy to moderately-easy in difficulty. The range of the horn is limited to E3–F5, making it possible to perform for less-advanced students. The first movement starts with a lyrical and muted solo of the horn that will also close the movement. The first movement uses a slow tempo (quarter = 40) that the composer marks “somber.”<sup>144</sup> The second movement is much faster and is to be performed “with vigor.”<sup>145</sup> The second movement includes a section titled “Very Irish.”<sup>146</sup> Both movements contain few time signature and tempo changes that make the piece more interesting.

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<sup>144</sup> Mark W. Schultz, *Woodwind Quintet in Two Movements* (Austin, TX: JOMAR Press, 1980).

<sup>145</sup> Ibid.

<sup>146</sup> Ibid.

*In My Vision*

Date of Composition: July, 21<sup>st</sup> 1990

Duration: 11 min. 30s (Premiere)

Instrumentation: Soprano Voice, Oboe, B<sup>b</sup> Clarinet, F Horn, Bassoon, and Piano

Range: C3–C5

Extended Technique(s): none

Dedication: For Robert

Recordings: Private recording from the premiere does exist.

Details:

Composed per the request of Opus 90 ensemble for their concert in Palo Alto, CA, in August of 1990. This unique instrumentation is a Piano Quintet with Soprano voice, which the composer indicates as having an intrinsically dark character.<sup>147</sup> The composition is set to the poem titled “The Sleepers,” from *Leaves of Grass* by Walt Whitman (1819–1892). Schultz heard this poem as a part of another composition by Neely Bruce and performed by British vocal ensemble Electric Phoenix. Similar to Bruce, Schultz decided to focus on particular images rather than on entire poem. The message of the poem is that “all humanity is united in peaceful sleep” that corresponded with Schultz’s reflection that all humanity shares the same hopes of peace in their dreams.<sup>148</sup> The composer states that the piece was inspired by the peaceful reunification of Europe and Soviet Glasnost, which spread optimism across the world. He admits that the harmonies and rhythms are reminiscent of music by Steve Reich and John Adams.<sup>149</sup>

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<sup>147</sup> Mark W. Schultz, *In My Vision* (Austin, TX: JOMAR Press, 1990), composer’s notes.

<sup>148</sup> Ibid.

<sup>149</sup> Ibid.

*Temptations of Saint Anthony*

Date of Composition: 1988

Duration: 16 min.

Horn Range: F3–E5

Instrumentation: Chamber Orchestra:

Flute, Oboe, B<sup>b</sup> Clarinet I, B<sup>b</sup> Clarinet II, Bassoon, Trumpet in B<sup>b</sup>, Horn in F, Trombone, Tuba, Piano, Harp (double triangles), Violin I (4), Violin II (4), Viola, (4), Cellos (3), Double Bass (2).

Percussion I: vibraphone, xylophone, tubular bells, glockenspiel, metal wind chimes, 4 tom-toms, bass drum, 2 sus. cymbals. (double bass bow needed)

Percussion II: marimba, crotales, 4 timpani, bell tree, 3 gongs, tam tam, 2 sus. cymbals (double bass bow needed).

Extended Technique(s): Stopped notes, muted passages, glissandos open to stopped, Ad libitum measures.

Dedication: For Kirk

Recording(s) None. Private recording of the premiere does exist.

Details:

Accessible range for horn. Schultz won the 1988 Omaha Symphony Orchestra New Music Competition for this work. One of the earliest compositions by Schultz; the score is available in manuscript format with the composer's tidy hand-writing, dedication, and initials.

Discovered pieces

My research resulted in finding Mark Schultz pieces that are not in the catalogue listed on the Jomar Press website, nor in the literature that I examined. One of those compositions is *Flash Point* for Alto Trombone and Tape (1991). Perhaps the reason why the piece does not exist in the online catalogue is because there is no brass category, except for solo horn. Inclusion of the tape

in the instrumentation, suggests it is an older composition of Mark Schultz's that had to be created after the success of *Dragons*. The score has a date of the composition, written in 1991.

The second discovered piece is a composition for solo piano entitled *Sunday Morning* (1979). The composition has three movements: "Deidre's eyes," "Rocking chairs," and "Harvest." The piece, if not directly dedicated to Deidre, the composer's wife, still has the dedication for her written simply in the title of the movement. It is one of the earliest compositions by Mark Schultz, dated 1979, which is prior to his international success. The piece is available in a modern format created in Finale program.

There are two other pieces that are not listed in the Jomar Press online catalogue: *Windsound* for wind chimes and tape, for which Schultz won the Goldsmith Hall Inaugural Concert Composition Competition, The Music and Architecture Project, The University of Texas at Austin on September 26, 1988; the second piece is *Busilja (Smoking Water)* for violin, viola and cello that Schultz completed in April 1986.<sup>150</sup> Both pieces Schultz considers as significant compositions in his Curriculum Vitae.<sup>151</sup> Schultz also lists two other commissioned pieces in his CV that do not appear in examined literature: *Music for Horn and Percussion*, commissioned September 29, 2001 by Hard Cor Music for premiere in Indianapolis, IN, during the 2002 season; the second commission is *Music for Toy Piano* commissioned September 20, 2000 by pianist Isabel Ettenaur for premiere in St. Poelten, AUSTRIA, during the 2002 season.<sup>152</sup> Similarly, Schultz's piece titled *Of Shadow and Fire* does not appear in the catalogue, but was

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<sup>150</sup> Schultz's CV (2001), Anna Kucia e-mail correspondence with Deidre Artist-Schultz, November 17, 2018.

<sup>151</sup> Ibid.

<sup>152</sup> Ibid.

recorded on Robert Spring's CD titled *Oncoming Traffic*.<sup>153</sup> It is certain that this piece is Schultz's authorship. Future research should examine these discovered compositions and determine if *Music for Horn and Percussion* has been renamed and exists under a different title, or it is a separate composition without typical programmatic title. There is also an arrangement of Schultz's T-rex piece by Francisco Dean titled *Rex in the City (T-Rex Revisited)*. The horn part has been replaced with the Flugelhorn and has a feeling of an improvised jazz piece. The type of font used in the score, as well as the writing style, confirms the jazz genre. Recording(s): Private recording of the dress rehearsal does exist. Duration: 12 min.

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<sup>153</sup> Robert Spring, *Oncoming Traffic*, Summit Records, 2010, compact disc.

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## **Appendix A**

**A table categorizing works of Mark Schultz by instrumentation, range, and extended techniques.**

Instrumentation	Title	R a n g e	Extended techniques	Narra- tion	Voca- lizati- on	Stopped notes	Improv.	Flutter tongue	Glissandos	Trills
Solo Horn:										
Unaccompanied Horn	<i>Glowing Embers</i> December 1994 4 min.	D3– Bb5	Air sounds with inverted mouthpiece, doits,	No	No	Stopped & Three- quarter Stopped	No	Yes	hand gliss., & half-valve gliss.	Yes
Amplified Horn and 2 sets of tuned Wind Chimes (Horn player plays chimes)	<i>Podunk Lake</i> 1993 5 min.	E3– B5	Air sounds, definite pitch half-valve notes, hand glissandos, half-valve glissando, pedal point with melody vocalization, rapid irregular tonguing, stopped horn, vowel sound production, variable timbre (buzz tone), three-quarter stopped horn, three-quarter- step hand glissandos	No	Yes	Stopped & Three- quarter Stopped	No	No	Hand gliss half-valve gliss., and three- quarter-step hand gliss.	No
Horn and Piano	<i>I and my Annabel Lee</i> Sept. 1998 5 min.	D#4 –F5	No Extended Technique	No	No	No	No	No	No	No
Horn and Piano	<i>Over your shoulder, don't smile</i> April 1994 6 min.	F3– B5	Stopped horn, open-to-closed glissando, plunger mute, jazz-scoop, sucked pitch (kissing sounds), flutter tongue	No	No	Yes	No	Yes	open-to- closed glissando	No
Horn and Piano	<i>T.Rex</i> 1991 5 min.	E3– C#6	Air sounds, stopped horn, vocalization (sing and play), jazz scoop, half- valve glissando, valve flutter	No	Yes	Yes	No	Yes	half- valve glissando, valve flutter glissando	No

			glissando, rips, flutter tongue, split tongue attacks							
Two horns:				Narrati on	Voca lizati on	Stopped notes	Improv	Flutter Tongu e	Gliss.	Trill
Two Horns	<i>Prairie Vignettes</i> May 2004	F#3 – G5	No Extended Techniques							
Two Horns/Actors and Piano	<i>Alligator Alley</i> May 1994 9 min.	F3– E5	Stopped horn, three-quarter stopped horn, flutter tonguing, plunger mute with variations, jazz scoop, air sounds, Doppler effect, bell direction, descriptive sounds, sucked pitch (kissing sounds), muted mouthpiece, grunts, mouthpiece alone (alla harmonica)	Yes	No	Yes, with plunger	No, Experi- mentatio n with descripti ve sounds and acting	Yes	No	Option al, bird calls
Two Horns and Piano	<i>Beast Tales</i> Feb. 1997 16 min.	F3– B#5	Stopped horn, hand glissando, half-valve glissando, jazz- scoop, descriptive sounds, wide vibrato, pitch bend, mouthpiece alone	Yes	No	Yes	No	No	hand glissando, half-valve glissando,	No?
Two Horns, Soprano and Piano	<i>Rainbow horned-</i>	B3– F#5	Muted horn (straight or	No	No	No	Yes	Option al	Optional	Option al

	<i>dinosaur Anne</i> 1998 4 min.		brass), improvisation							
Two Horns and Piano	<i>'Raptors</i> August, 1998 7 min.	Eb3 –C6	Stopped horn, vocalization, split tongue attacks, hand glissando open to half-stopped, flutter tongue, double tonguing, finger nails on bell, air flutter, buzz tone, wa-wa vibrato	No	Yes	Yes	No	Yes	hand glissando open to half- stopped	No
Two Horns and Piano	<i>Sauropod s</i> 1998 5 min.	G3 –F5	Air sounds	No	No	No	No	No	No	No
Two Horns and Piano	<i>Singing out of the lips of silence</i> May 1996 8 min.	Gb3 – Bb5	Air sounds, stopped horn, hand glissandos, trills, vocalization (singing)	No	Yes	Yes	No	No	hand glissandos	Yes
Two Horns and Piano	<i>Uneven Ground: a short walk on Safari</i> 2012 13 min.	E3– B5	stopped horn, fingernails on bell, mouthpiece whack, animal sounds/growl, flutter tongue, rip, muted horn, hand glissando, sucked pitch (kissing sound), descriptive sounds (raspberry and cheek buzz), air sounds Piano: knock on wood of piano, prepared piano with 12in. ruler	No ?	No	Yes	No	Yes	Rip and hand gliss.	No

Two Horns and Piano	<i>Voices from Spoon River</i> (1993) 17 min.	C3–C6	Quarter tone scales, stopped horn, brass mute variations, plunger mute, flutter tongue, hand glissando, descriptive sounds, vocalization, trills	Yes	Yes	Yes	No	Yes	hand glissando,	Yes
Horn Ensemble										
Solo Horn, Horn Ensemble (4 parts) and Piano	<i>Lights!</i> (Feb. 2003) 9 min.	Solo F3–A5 Ens. B2–E5	Stopped horn, flutter tongue, rapid hand changes with multiple tonguing, hand glissando, muted horn, clap and stomp, improvisation	No, Optional Singing	No	Yes	Yes	Yes	hand glissando,	Yes, in ensemble horn part.
Horn Choir (8-16)	<i>Echoes Primeval?</i> (March 1995) 11 min.	C3–D6	Stopped horn, three-quarters stopped horn, open to closed glissando, closed to open glissando, tongued half-valve flutter glissando, air only, brass mute only glissando, fingernails on bell, sucked pitch (kissing sounds), doits, drops, clucking sounds, grunts.	No	No	Yes, stopped horn, three-quarters stopped horn	No	Yes	open to closed glissando, closed to open glissando	No



Horn Choir (16-18)	<i>A River of Amber and Bronze</i> (November 1992) 11 min.	E2– Bb5	Stopped horn, three-quarter stopped, hand glissando, open-closed-open hand glissando, brass mute variations, rapid irregular tonguing, air only, half-valve glissando, fingernail on the bell, mouthpiece whistle, contrabass bow on bell of horn, vocalization (horn chords), quarter tone scales, valve trills, flutter tongue, valve flutter glissando	No	Yes	Stopped horn, three-quarter stopped	No	No	hand glissando, open-closed-open hand glissando,	No
Chamber Works:										
Horn, Percussion and Tape	<i>Dragons in the Sky</i> (1989) 13 min.  Arr. for Orchestra (1998)  Arr. for Wind Ensemble (1999)	F2– C6	Stopped and three-quarter stopped horn, flutter tongue, jazz-scoop, rapid hand changes with multiple tonguing, rapid irregular tonguing, brass mute variations, split tongue attacks, half-valve glissando, valve flutter glissando	No	No	Stopped and three-quarter stopped horn	No	Yes	half-valve glissando, valve flutter glissando	No
Horn and Orchestra	<i>Pillars of Fire</i> (Feb. 1994) 17 min.	A#3– B5	Variable timbre vocalization, brass mute, stopped horn, flutter tongue	No	Yes	Stopped horn	No	Yes	No	No

Horn, Clarinet and 2 Percussion	<i>Ashfall</i> (May 1995) 11 min.	B2– B5	Stopped horn, three-quarter stopped, vowel sound production, hand glissando, rip, jazz-scoop, air sounds with inverted mouthpiece	No	No Vowel sounds (o-e) on 1 note	Yes, stopped horn, three-quarter stopped	No	No	hand glissando, rip,	No
Horn, Clarinet, Narrator and Piano	<i>The Melon Patch</i> (Sept. 1996) 12 min.	F#3– C6	Trills, air sounds, descriptive sounds, stopped horn, improvisation	No	No	Yes	Yes	No	No	Yes
Horn, Violin, Percussion and Piano	<i>With every leaf a miracle</i> (July 2004) 11 min.	E3– D5	Stopped horn, hand glissando	No	No	Yes	No	No	Yes, hand glissando	No
Horn, Clarinet, Percussion and Piano	<i>Ring of Fire</i> (2004) 6.5 min.	Bb2– Bb5	Stopped horn	No	No	Yes, stopped	No	No	No	No
Brass Quintet	<i>Dark Matter(s)</i> (1996) 11 min.	C4– C6	Horn: stopped horn, hand glissandos, rip, trills, air sounds. All instruments: Air only. Trumpet: gliss/pitch bend, scoop, harmonic mute and plunger. Horn and trombone: cup mute. Tuba: mute, air only with fltz. Improvisation. Trumpets and tuba: tongued half-valve flutter. Trombone: tongued flutter.	No	No	Yes, stopped	No	No	Yes, hand glissandos, rip	Yes

Woodwinds Quintet	<i>Wind Quintet in Two Movements</i> (1980)	E3–F5	Stopped notes, muted passages, glissandos, trills	No	No	Yes	No	No	Yes	Yes
Woodwind Quintet	<i>But that's not important now</i> (1998)	D#3 – A#5	Air only, flutter tongue, stopped horn, trill, rip, controlled improv-compositor gave free order of the given notes.	No	No	Yes	Free order of the given pitches, controlled improv.	Yes	Rip	Yes
Soprano, Oboe, Clarinet, Horn, Bassoon and Piano	<i>In My Vision</i> (1990)	C3–C5	No extended techniques	No	No	No	No	No	No	No
Chamber Orchestra	<i>The Temptation of Saint Anthony</i> (1988)	E3–E5	Stopped notes, glissandos, mute, ad libitum measures with given pitches. Some measures counted in seconds	No	No	Yes	Ad libitum measures with given pitches	No	Yes, open to stopped	No
Soprano and Chamber Orchestra	<i>The Sun Split like Spun Glass</i> (1992)	Ab2 – C#5	Stopped notes, rip, trills	No	No	Yes	No	No	Yes.	Yes
Clarinet and Wind Ensemble	<i>The Monster's Lair</i> Wind Ensemble version (2002)	N/A	N/A							
Horn and Orchestra	<i>Dragons in the Sky</i> Arr. for Orchestra	A3–E5 (F5 with	Stopped horn, whisper mute, trills	No	No	Yes	No		No	Yes



## Appendix B

### MARK SCHULTZ'S FOURTEEN COMPOSITIONS THAT HAVE BEEN RECORDED

- |  |   |
|--|---|
| 1. Dragons in the Sky (comp date 1989)             | Horn, Percussion and Tape                   |
| 2. T.Rex (1990)                                    | Horn and Piano (rev. 1999)                  |
| 3. Voices from Spoon River (1993)                  | Two Hornist/Actors and Piano<br>(rev. 1999) |
| 4. Ashfall (1995)                                  | Horn, Clarinet and 2 Percussion             |
| 5. Singing out the lips of silence (1996)          | Two Horns and Piano (rev. 1999)             |
| 6. Beast Tales (1997)                              | Two Hornist/Actors and Piano<br>(rev. 1999) |
| 7. 'Raptors (1998)                                 | Two Horns and Piano                         |
| 8. I and my Annabel Lee (1998)                     | Horn and Piano                              |
| 9. Rainbow horned-dinosaur Anne (1998)             | Two Horns, Soprano and Piano                |
| 10. Sauropods (1998)                               | Two Horns and Piano                         |
| 11. With every leaf a miracle (2004)               | Horn, Violin, Percussion and Piano          |
| 12. Ring of Fire (2004)                            | Horn, Clarinet, Percussion and Piano        |
| 13. Uneven Ground: a short walk on a Safari (2012) | 2 Horns and Piano                           |
| 14. Of Shadow and Fire (2004)                      | Clarinet and Piano                          |

## Appendix C

### MARK SCHULTZ'S COMPOSITIONS THAT HAVE NOT BEEN RECORDED

- |   |  |
|---|--|
| 1. Sunday Morning (1979)                                    | Piano  |
| 2. Wind Quintet in Two Movements (1980)                     | Woodwind Quintet   |
| 3. Busilja (Smoking Water) (1986)                           | Violin, Viola and Cello  |
| 4. The vast expanse (1987)                                  | Flute, Cello and Piano   |
| 5. Eärendil (1987)  | Flute and Tape   |
| 6. Song of Ulmo (1988)                                      | Cello and Tape   |
| 7. The Temptation of Saint Anthony (1988)                   | Chamber Orchestra  |
| 8. Windsound (1988)   | Windchimes and Computer-generated Tape   |
| 9. In My Vision (1990)                                      | Soprano, Oboe, Clarinet, Horn, Bassoon and Piano   |
| 10. Flash Point (1991)                                      | Alto Trombone and Tape   |
| 11. The Sun, Split like Spun Glass (1992)                   | Soprano and Chamber Orchestra  |
| 12. A River of Amber and Bronze (1992)                      | Horn Choir   |
| 13. Podunk Lake (1993)                                      | Amplified Solo Horn  |
| 14. Pillars of Fire (1994)                                  | Horn and Orchestra   |
| 15. Over your shoulder, don't smile (1994)                  | Horn and Piano   |
| 16. Alligator Alley (1994)                                  | Two Hornist/Actors and Piano   |
| 17. Glowing Embers (1994)                                   | Horn Alone   |
| 18. Echoes Primeval (1995)                                  | Horn Choir   |
| 19. Dark Matter(s) (1996)                                   | Brass Quintet  |
| 20. The Melon Patch (1996)                                  | Horn, Clarinet, Narrator and Piano   |
| 21. But that's not important now (1998)                     | Woodwind Quintet   |
| 22. Dragons in the Sky (1998-orch & 1999-band)*<br>Versions | Orchestral and Wind Ensemble   |
| 23. Into the Monster's Lair (2000)                          | Clarinet and Piano   |
| 24. Flaming like the wild roses (2000)                      | Chamber Orchestra or Flute, Clarinet, Trumpet, Bassoon, 2 Violins, Viola, Cello, Piano, and Harp |
| 25. Music for Toy Piano (2000)                              | Toy Piano?   |
| 26. Music for Horn and Percussion (2001)                    | Horn and Percussion  |
| 27. The Monster's Lair (2002)                               | Clarinet and Wind Ensemble   |
| 28. Lights! (2003)  | Solo Horn, Horn Ensemble and Piano   |
| 29. Of Shadow and Fire (2004)                               | Clarinet and Piano   |
| 30. Prairie Vignettes (2004)                                | Two Horns  |

## Appendix D

### MARK SCHULTZ'S COMPOSITIONS FOR HORN THAT HAVE NOT BEEN RECORDED; ARRANGED IN ASCENDING ORDER OF INSTRUMENTATION:

#### **Solo Horn:**

Glowing Embers (1994)	Horn Alone
Podunk Lake (1993)	Amplified Solo Horn
Over your shoulder, don't smile (1994)	Horn and Piano

#### **Two Horns:**

Prairie Vignettes (2004)	Two Horns
Alligator Alley (1994)	Two Hornist/Actors and Piano

#### **Horn Ensemble/Choir**

Lights! (2003)	Solo Horn, Horn Ensemble (4 parts) and Piano.
A River of Amber and Bronze (1992)	Horn Choir (16-18)
Echoes Primeval (1995)	Horn Choir (8-16)

#### **Chamber Works:**

The Melon Patch (1996)	Horn, Clarinet, Narrator and Piano
Wind Quintet in Two Movements (1980)	Woodwind Quintet
But that's not important now (1998)	Woodwind Quintet
Dark Matter(s) (1996)	Brass Quintet
*In My Vision (1990) <sup>154</sup>	Soprano, Oboe, Clarinet, Horn, Bassoon and Piano
Music for Horn and Percussion (2001) <sup>155</sup>	Horn and Percussion

#### **Solo Horn +Large Ensemble**

Pillars of Fire (1994)	Horn and Orchestra
Dragons in the Sky (1998-orch & 1999-band)	Orchestral and Wind Ensemble Versions

#### **Horn in a Larger Ensemble Setting:**

The Temptation of Saint Anthony (1988)	Chamber Orchestra
In My Vision (1990)	Soprano, Oboe, Clarinet, Horn, Bassoon and Piano
The Sun, Split like Spun Glass (1992)	Soprano and Chamber Orchestra
Into the Monster's Lair (2002)	Clarinet and Wind Ensemble

<sup>154</sup> The piece is listed twice under Chamber Works, and under Horn in a Larger Ensemble Setting.

<sup>155</sup> More research needed to confirm the title and an existence of the sheet music.

## Appendix E

## MARK SCHULTZ'S COMPLETE WORKS (UPDATED)

- |  |  |
|--|--|
| 1. Sunday Morning (1979)                                       | Piano  |
| 2. Wind Quintet in Two Movements (1980)                        | Woodwind Quintet   |
| 3. Busilja (Smoking Water) (1986)                              | Violin, Viola and Cello.   |
| 4. The vast expanse (1987)                                     | Flute, Cello and Piano   |
| 5. Eärendil (1987)   | Flute and Tape   |
| 6. Windsound (1988)  | Windchimes and Tape  |
| 7. Song of Ulmo (1988)   | Cello and Tape   |
| 8. The Temptation of Saint Anthony (1988)                      | Chamber Orchestra  |
| 9. Dragons in the Sky (1989)                                   | Horn, Percussion and Tape  |
| 10. In My Vision (1990)  | Soprano, Oboe, Clarinet, Horn,<br>Bassoon and Piano  |
| 11. T.Rex (1990)   | Horn and Piano (rev. 1999)   |
| 12. Flash Point (1991)   | Alto Trombone and Tape   |
| 13. The Sun Split like Spun Glass (1992)                       | Soprano and Chamber Orchestra  |
| 14. A River of Amber and Bronze (1992)                         | Horn Choir   |
| 15. Voices from Spoon River (1993)                             | Two Hornist/Actors and Piano<br>(rev. 1999)  |
| 16. Podunk Lake (1993)   | Amplified Solo Horn  |
| 17. Pillars of Fire (1994)                                     | Horn and Orchestra   |
| 18. Over your shoulder, don't smile (1994)                     | Horn and Piano   |
| 19. Alligator Alley (1994)                                     | Two Hornist/Actors and Piano   |
| 20. Glowing Embers (1994)                                      | Horn Alone   |
| 21. Echoes Primeval (1995)                                     | Horn Choir   |
| 22. Ashfall (1995)   | Horn, Clarinet and 2 Percussion  |
| 23. Dark Matter(s) (1996)                                      | Brass Quintet  |
| 24. Singing out the lips of silence (1996)                     | Two Horns and Piano (rev. 1999)  |
| 25. The Melon Patch (1996)                                     | Horn, Clarinet, Narrator and Piano   |
| 26. Beast Tales (1997)   | Two Hornist/Actors and Piano<br>(rev. 1999)  |
| 27. But that's not important now (1998)                        | Woodwind Quintet   |
| 28. 'Raptors (1998)  | Two Horns and Piano  |
| 29. I and my Annabel Lee (1998)                                | Horn and Piano   |
| 30. Rainbow horned-dinosaur Anne (1998)                        | Two Horns, Soprano and Piano   |
| 31. Sauropods (1998)   | Two Horns and Piano  |
| 32. Dragons in the Sky (1998-orch & 1999-band) <sup>*156</sup> | Orchestral and Wind Ensemble Versions  |
| 33. Into the Monster's Lair (2000)                             | Clarinet and Piano   |
| 34. Flaming like the Wild Roses (2000)                         | Chamber Orchestra or Flute,<br>Clarinet, Trumpet, Bassoon, 2 Violins,<br>Viola, Cello, Piano, and Harp |
| 35. Music for Toy Piano (2000)                                 | Toy Piano?   |
| 36. Music for Horn and Percussion (2001)                       | Horn and Percussion  |

<sup>156</sup> *Dragons in the Sky*, Orchestral (1998) and Wind Ensemble (1999) versions of the piece appear as one position on the list. They are treated as a separate piece from the original version of the piece for tape.



- |  |                                      |
|--|--------------------------------------|
| 37. The Monster's Lair (2002)                      | Clarinet and Wind Ensemble           |
| 38. Lights! (2003)                                 | Solo Horn, Horn Ensemble and Piano   |
| 39. Of Shadow and Fire (2004)                      | Clarinet and Piano                   |
| 40. Prairie Vignettes (2004)                       | Two Horns                            |
| 41. With every leaf a miracle (2004)               | Horn, Violin, Percussion and Piano   |
| 42. Ring of Fire (2004)                            | Horn, Clarinet, Percussion and Piano |
| 43. Uneven Ground: a short walk on a Safari (2012) | 2 Horns and Piano                    |

29 pieces that have horn in the instrumentation, not including parts for *Dragons in the Sky's* Orchestral and Band versions

## Appendix F

### Interview with Dr. Jody Nagel October 16, 2018.

**Anna Kucia:** What was the compositional style of Mark Schultz?

**Dr. Jody Nagel:** “Style” is a word that requires either a very detailed description or a highly generalized description. However, I’ll try to be in the “middle.” Mark had a very individualistic style that included elements of both the 20<sup>th</sup>-century’s “Avant-garde” and “Neo-Romantic” styles. In some of Mark’s pieces (e.g., *Dragons in the Sky*, for horn, percussion, and tape), there are extended tertian chords (such as two augmented triads a major-7<sup>th</sup> apart, or two diminished triads a major-7<sup>th</sup> apart), which can also be found in some orchestral works by composers such as John Harbison. Mark also sometimes uses highly disjunct melodies containing large intervals, such as can be found in the music of Webern. Mark easily integrated some aspects of “popular songs” with his own contemporary “classical” music, and he also often incorporated elements of humor into otherwise “serious” music. Unlike many “avant-garde” composers, Mark’s music ALWAYS remained highly accessible and enjoyably to average audiences of concert music.

**AK:** You had similar compositional training at Austin, Texas. Do you mind telling me more about it?

**JN:** Mark and I were both doctoral (D.M.A.) students at The University of Texas at Austin from the mid-1980’s till the early 1990’s. We both cherished and respected our music-theory and musicology professors and our composition professors, there. These included (in music-theory) Patrick McCrelles, Douglas Green, Stefan, and Roger Graybill; (in musicology) Elliot Antokoletz and Rebecca Baltzer; and (in composition) Russell Pinkston, Dan Welcher, Donald Grantham, and Karl Korte. We learned many of the same things at about the same time. We studied both 16<sup>th</sup>-century counterpoint and Berg’s *Wozzeck* with Green, Bartok’s “Z-cells” with Antokoletz, the programming code of “frequency modulation” with Pinkston, and the respective merits of “fixed-do” vs. “moveable-do” with Graybill. Mark and I spent many semesters attending Russell Pinkston’s weekly electronic-music seminar. We also spent many semesters with Pinkston studying the “MUSIC-360” and “C-Sound” computer-music “languages.” In particular, Mark and I shared several “Music-360” programmed “instruments” in pieces such as his *Eärendil* and *Dragons in the Sky* and my *Gandalf the Grey*.

**AK:** Were you close friends with Mark Schultz back then, or did that happen later?

**JN:** I met Mark during my first year at U.T. Austin (1985–86). We became “acquaintance friends” fairly early on, and we soon became good friends as our U.T. years went by. I certainly counted Mark as one of my three or four best friends (whom I met in Austin) by the time I left Austin, in 1992.

**Question:** When did the idea of JOMAR Press come to mind?

**JN:** Mark and I first started discussing forming our own music-publishing company in 1990. We actually started it in 1991. After we decided upon hybridizing our names (“Jo” from “Jody,” and “Mar” from “Mark”), we requested ASCAP to research the name “Jomar” and let us know if any other music publisher was using the name. ASCAP then assured us that we could use the name, and then Mark and I went downtown, in Austin, and we filled out the paperwork that “officially” created “JOMAR PRESS.” Neither of us, at first, actually knew much about “business.” When we received our very first \$50 check, made out to “Jomar Press,” we realized that we still had not yet created a Jomar bank account. At the time, our bank required a \$100 minimum balance. Therefore, he and I each had to pay \$25 apiece in order to deposit a \$50 check! After that, we learned fairly quickly. Mark mostly tended to the business and financial aspects of Jomar. I mostly did computer music-engraving and, eventually, webpage design.

**AK:** Did he have a particular method of composing? I know that you were the person transferring all the notes for *Dragons in the Sky* band and orchestral version into Finale program, is that correct? Were you the person who put most of the Mark’s pieces into Finale?

**JN:** Mark and I never actually discussed with one another our method of composing. I suspect he did most of his composing at home, as did I in my home. Many of Mark’s pieces are still only available in “manuscript.” He had a particularly fine skill of hand-written music calligraphy; it was actually quite beautiful! When the software package “FINALE” appeared in 1987, I immediately began to learn it. Mark, however, never became interested in using a computer for music notation. At some point, Mark began paying computer-engravers to notate many of his pieces. I did, indeed, also engrave several of his pieces (and the instrumental parts). I did engrave the scores and parts (including the two main solo parts) of both the Band and the Orchestra versions of *Dragons in the Sky*.

**AK:** How does one interpret his extended techniques?

**JN:** Mark used many “extended techniques” in his compositions. A lot of these techniques have become more or less “standardized” over the last half-century or so. However, many of the extended techniques that Mark used were invented in collaboration with the specific performer(s) with whom he was working. Certain techniques (such as “multiphonics”) are sometimes specific to a particular performer, or even a performer’s particular instrument. In such cases, it would be best for future performers of Mark’s music to learn what they can about the “extended technique” from the various books that are already written. If an extended technique in a Schultz piece cannot be found elsewhere, I encourage performers to make their own “best guess” as to how to go about executing the passage. Mark loved working with performers, inventing things that “showed off” the performer’s skill, and creatively finding novel solutions to new ideas. I have no doubt that Mark would approve with a smile ANY performer’s sincere interpretation of what any “extended technique” actually “meant,” and how it was “supposed to go.”

**AK:** You mentioned the book *The Technique of Orchestration* by Kent Wheeler Kennan. What other sources, or people were influential for Mark’s compositional style.

**JN:** We both personally knew Kent Kennan while we were both in Austin - even though Kent retired in 1985 (the year I arrived). I suspect, for both of us, that we actually learned more from

Kent himself, than we did from his very excellent orchestration book! Kent was simply an extraordinary man, composer, and musician. Mark and I both were deeply moved and influenced by all of our brilliant U.T. Austin professors (mentioned above).

Aside from studying “composition-technique,” Mark and I both also loved to read, both fiction and non-fiction. J.R.R. Tolkien’s *The Lord of the Rings*, *The Hobbit*, and *The Silmarillion* were both highly influential to us in the late 1980’s, and we each titled several of our pieces from Tolkien imagery. In particular, Mark’s three pieces for “instrument and tape” are *Eärendil*, *Song of Ulmo*, and *Dragons in the sky*. Mark was also inspired by the environment and ecology, much poetry, traditional American songs, and various other influences from people with whom he crossed paths in life. His early interest in Rock and Pop music also gradually became an aspect of his music as time went on.

**AK:** Can his music be called programmatic?

**JN:** I think that Mark’s music can be called “programmatic.” Mark liked to say that he wrote “absolute” music, but perhaps I have a different sense of what these words mean than he did. Even if we pass over Mark’s works that include texts (which, I believe, simply must be programmatic, in that the text must have influenced the music somehow or other), his purely instrumental works are ALSO more about conveying imagery, feelings, or ideas, than they are about presenting “musical structure” for its own sake. If “programmatic” means precisely following a narrative script (such as movie music), then his music is probably not programmatic. However, if “programmatic” refers to music that causes the listener’s imagination to conjure up thoughts that are NOT SPECIFICALLY ABOUT “MUSIC” ITSELF, then Mark’s music is about as evocative and “programmatic” as music gets!

**AK:** It seems that nature was important for Mark, can we say that it was his inspiration? What other things inspired Mark to compose?

**JN:** I guess I partially answered this in Question #7. Yes, Nature was very important to Mark. He deeply respected and loved the beauty of Nature. He visited parks and other wild areas whenever he could. He was very concerned with Earth’s environment, and he had a deep interest in Ecology. As I said earlier, the works of Tolkien were particularly inspiring to Mark in the late 1980’s. For the last decade or so of his life, his Christian religious background became increasingly important to him. For example, in 2003, his work *Lights!* was based on the 1920’s song by Harry Dixon Loes, *This Little Light of Mine, I’m Gonna Let It Shine*.

**AK:** Do you know the genesis of the pieces that you found and are not in a catalogue: *Flash Point* for Alto Trombone and Tape. a composition for solo piano titled *Sunday Morning*, or arrangement of *Rex in the City* (*T-Rex Revisited*) by Francisco Dean?

**JN:** I’m sorry, but I do not know anything about Mark’s piece, *Flash Point* (1991). I never heard this piece, and he and I never talked about it. I don’t know why that is! I also never heard a performance of *Sunday Morning* (1979) though I did computer-notate the piece, and I heard the electronic playback. I surprised Mark in 2011 by notating it for him and sending it to him as a surprise gift. The first movement is titled “Deidre’s eyes,” and I do know that the title refers to

his wife. Other than that, I know nothing else about the three movements. Concerning “Rex in the City (T-Rex Revisited),” Deidre told me, a few months ago, that Francisco Dean suggested the idea for the arrangement, and that Mark heartily approved of the idea. However, I do not personally know Francisco Dean, and I don’t know what inspired Dean to arrange the piece. It’s quite a fun arrangement, to be sure!

**AK:** What suggestion would you give to future performers of Mark’s music?

**JN:** Mark loved life. He loved people. He loved music. His music might seem daunting to a performer not used to modern music. However, the performer should look at Mark’s music with joy, amusement, wonder, and adventure! If a particular passage is technically “too difficult” because of fast tempo, complicated fingerings, or extended techniques, I really would like performers to know that Mark would be vastly more pleased that you want to play his music than that a particular passage isn’t identical to how some “other” player played it. Do your best. Use your imagination. Make reasonable substitutions here and there. Make the music LIVE. And in YOUR WAY! Mark would love that!

## Appendix G

### Interview with Dr. Nagel, July 2, 2018

**Anna Kucia:** There is a discrepancy between the title *Into the Monster’s Lair* and *The Monster’s Lair*. Is this the same piece?

**Dr. Jody Nagel:** Mark Schultz’s pieces, *The Monster’s lair* and *Into the Monster’s Lair* are versions of the same piece. I do not know if the title containing “Into” came first or second; however, *Into the Monster’s Lair* refers to the clarinet and piano piece and *The Monster’s lair* refers to the version for clarinet and concert band. The clarinet and piano version was composed first.

**AK:** What was the compositional style of Mark Schultz?

**JN:** He was playing in a Rock band and this is where his compositional roots come from. He later was interested in composing “serious” music, but it sounded as a student composer until he incorporated his rock roots. Once combining the two, he became ... a composer. His music interjects pop and rock elements.

**AK:** In the piece *Over your shoulder, don't smile*, there is a section that is a little too fast to play for the indicated articulation. Do you have any opinion about this?

**JN:** I really think that the articulation should be such that you personally make it sound good. If slurring it, or articulating it differently causes it to sound better than attempting something that isn't sounding so good; I'm sure, I'm convinced of this because Mark and I had very similar backgrounds when it comes to composition that we want you to sound good more than we want you to just exactly render our little notational idiosyncrasies. He would want it to sound good.

Some players just can do better this way, and others can do better that way. And we're getting to a level of such specialized playing; not talking about something trivial like merely a note that is out of somebody's low range because that would be true of any player. These are things that some players can do, and some other players cannot, and they have to do it differently to make it sound equally good. I would concentrate always on making it sound effective. Try to get the essence of whatever his idea is, and then you make it sound good the way it works best for you. If there are too many upbeats in a row and that causes you to get lost, break a tie every once in a while, to get yourself back on track with the downbeat just to get yourself lined up. [Regarding] slurs vs. articulations, just take them all with the grain of salt: make it sound like a cool gesture. I'm sure that with that one, particular spot, because it is very fast and kind of jazzy, I think the main goal there is just to make it seem cool. So, whatever you can do to make it seem cool, do it cool your way and that will be fine.

**AK:** It seems that Schultz had a performer in mind when composing, and he was writing specifically for the abilities of that performer.

**JN:** Yes. In particular, some of the early pieces specifically had Thomas Bacon in mind: particularly outstanding horn player who could do things that almost nobody else could do. It's hard to even know how he figured out certain things that he could do on a horn. Mark wrote some of that stuff specifically for Thomas so other people just might have to replace it with some similar thing of their own concoction. But once again, I think Mark would prefer you to look good than to fight something that it is just going to be a losing battle and end up making his piece and yourself not look good. He'd rather want you to look good. If that means adjusting the piece, then adjust the piece a little bit. Always with tempo indications, take them with a grain of salt. With Mark's orchestral music, he dealt with rubato and tempo fluctuations just like any other composer. When it involved electronics, the things were a little bit more locked in granite. I guess, there is no way around that you just kind of have to accept what the electronics does. Most of Mark's music doesn't involve electronics, so take the tempo and just make it sound good not only for yourself, but in the space that you're playing, because sometimes the tempo in a big hall has to be a little bit slower than in the small hall just so it doesn't become muddy with all the reverb and the ever so slightly slower tempo in the big hall actually sounds, psychologically fast. Just like the slightly faster tempo in the small hall they can have the same psychological sense of "oh, that went fast." Those are all part of the sense of what we think means faster or slower. Especially when you have a metronome marking, if I were you, I would say plus or minus twenty.

**AK:** Does that include metric modulations? For example, in *Over your shoulder, don't smile* there is a section where quarter note equals 84 and in the next section this quarter note becomes an eighth note. So does that "grain of salt" also include the metric modulations?

**JN:** I doubt that Mark could have done that exactly. Yes, I would say it would still be with a grain of salt. Just use your best guess as to what the heck that even means. Mark was never an Elliott Carter-metric modulation-kind of person, where all that stuff was expected to be taken to the nth degree of rigid and rigorous precision. With both Mark and me, tempos are always a guideline, and if there is a relationship between this current, new section with what happened in the past, whatever notation is there is to give you just a sense of, more or less, how to approach

it. But if you're off, it's not like we are getting out of micrometer measure: "Oh, my goodness you are .329 of a beat. That wasn't 72, that was 72.2, unacceptable! Now, just figure out approximately what it means and then just try to develop more of a feeling about each of the tempo sections and just what they feel like they should go. Don't try to keep a foot tapping at a constant pace.

**AK:** Thank you, Dr. Nagel.

## Appendix H

### Interview with Thomas Bacon, October 11, 2018.

**Anna Kucia:** In my dissertation I focused on three pieces by Mark Schultz: *Lights!* (2003) *Alligator Alley* 1994), and *Over the shoulders, don't smile* (1994). Would you have some suggestions for performing those pieces?

**Thomas Bacon** *Lights!* That is with horn choir. Do you know it is fairly well-known song in English, I don't know how many languages has been translated, but (starts singing) do you know this song?

**AK:** Yes.

**TB:** And you want to get the audience to sing along with you. I would have to look at the score to see how it's written, as far as instructions for getting the audience involved, but I always get the audience to sing along with me, and as I recall there are some free things in there that are not exactly written out.

**AK:** That's correct.

**TB:** All of the horn parts have this really weird rhythmic pattern written out, and it's really a simple pattern. It's a jazz style of singing *This Little Light of Mine*. But you got it written with dotted sixteen and thirty-second notes and just looking so, so weird on the page.

**AK:** Yes.

**TB:** When are you rehearsing, just explain to people you will be playing with: "don't read the music, just play the tune." (sings the tune) That's how you play it. Don't bother trying to figure it out mathematically because it'll drive you crazy.

**AK:** Yes. I was able to perform two pieces *Lights!* and *Alligator Alley*. I am wondering if you had any problems playing it, or if you would have any suggestions for performing those pieces. This rhythm was one of the problems that I encountered. At first, I couldn't figure it out. Then I realized, after searching on the internet, the song you just sang to me, and then it was so much easier.

**TB:** I didn't realize that's what it was, when I first got the score either. When I first got the score from Mark, that's the only thing I knew about that music, the score. I've never heard it. He never sent out recordings, except in the case of *Dragons in the Sky*, which actually had an electronic recording that you're supposed to play with. But all of the other pieces, the only thing that I got was the score. I had always many conversations with Mark about the composition process, but I looked at that rhythm and I actually had to figure it out mathematically doing the dotted rhythm exactly as written. Then it suddenly came to me: "Oh, that's what it is! It's just that little tune!" So, explain that right off to the people, don't spend time trying to figure it out. Just play the tune.

**AK:** Yes. For my performance, I actually pre-recorded all the horn parts (but the solo) and then I played them from the recording. I had two speakers, on the left and the right side of the stage, so I modified a little bit the piece to my needs and I performed it that way.

**TB:** Oh, that is interesting. So, you recorded all the parts and then you just played as a one horn player with piano?

**AK:** Yes, I performed live just the solo part, because it's four horns plus the solo horn, and the pianist. It can double as eight horns, but I recorded four parts.

**TB:** I think that Mark probably would have loved that. I think that's very clever of you.

**AK:** Thank you. It was a little bit of homage to *Dragons in the Sky* with electronics, and a little bit of convenience that I did not have to find other horn players to play. I had a lot of fun just to record all of that,

**TB:** Oh, yes.

**AK:** That way, I was able to understand the score much better, and how all those parts supposed to go together.

**TB:** Good. Did you get the audience to sing with you?

**AK:** Yes. I was really happy and relieved that people knew the tune, and they were able to sing it, so there was no awkward silence during the performance.

**TB:** Of course. In the United States just about everybody knows it, especially anybody who ever went to church for any length of time because it's a song that's frequently sung in youth groups. That's where I first came across it. I went to a Baptist week-long summer camp. We'd sit around the campfire and sing. We all were singing that tune together. It is a very well-known, very traditional song.

**TB:** What was one of the others you said, *Alligator Alley*?

**AK:** Yes, that's correct.



**TB:** It's so long since I've played that. With every piece that I commissioned from Mark, there was always a specific idea that I wanted him to use. In the case of *Lights!* it was for a concert that I was pulling together called "The Concert of the Spirit." It was all music for a horn, either horn solo, or horn choir, or horn and piano. Every piece on that program would be something that has a religious base to it, a religious inspiration, or religious inspired verses, or it was based on *Laudatio* piece for solo horn. Do you know it? I performed that. One lady came up to me after a performance of it and said: "Oh, that piece made me cry." One of the things about it that makes them cry is that, if I can tell them what the inspiration is, it becomes that much deeper of a musical experience. That particular piece, *Laudatio*, was written based on a hymn from the Bible, it's from the Book of Psalms from the Old Testament in the Bible. It's basically a praise to God. I explained that and read some of the verses from an old Latin hymn that I had a translation of it. Anyway, it helped that woman to appreciate it deeply enough that it made her cry. Also, I played that well too.

**AK:** Yes, that helps.

**TB:** I tried to give Mark some kind of direction of how I wanted the piece to go. In this case, I told him that I wanted it with religious theme to it, so he found *This Little Light of Mine* because that's all about belief in God and spreading your light of your spirit.

**TB:** In the case of *Alligator Alley*, I told him that the inspiration should be something based in Florida because the premiere was scheduled for the Sarasota Music Festival (in whatever a year ago it was), and Sarasota is in Florida. Mark got the idea based on the Everglades and how the Everglades are changing. So that one is definitely a theatre-piece, *Alligator Alley*. You have to become an alligator, act like an alligator, play like an alligator, and look like an alligator. We even got T-shirts that had alligators on them. When James and I did the world premiere of that piece. I remember I had some kind of silly little hat for pianist. I think it was a reference to Disney Land, do you remember?

**AK:** Yes, there is a reference to Donald Duck.

**TB:** When one squeezed the hat, it played a little clacking sound, I added that: like I said, it's a theater piece.

**AK:** That's great. I was able to perform that piece and we ordered costumes. They were identical. I had to tailor mine because it was too big for me. We had some props on stage including egret bird that I was supposed to eat, so that was fun.

**TB:** Good.

**AK:** I was wondering, how did you manage to turn the pages for this piece? Did you have to memorize the piece in order to perform it?

**TB:** Performing Mark's music was a challenge in many regards and that was always one: the page turns. We frequently used photocopies of the pages so that the next page is showing in my music. Sometimes I would even have to have two music stands in front of me to have all the

pages that I needed. I actually did memorize some of the dialogue, speaking in a lot of pieces. I had that memorized. Do you know *Voices from Spoon River*?

**AK:** Yes.

**TB:** I had that memorized. So, yeah, that helps. A lot of copying pages, getting two music stands so you can spread out more pages; that's how I dealt with that. Sometimes in rehearsals when Mark's was there, I would just ask "why do you write shit like this? I need to breath, turn the page, do something about that Mark." He never did, but that's okay. I love his music and he was a really good friend. We worked together well. I was always giving him directions.

**AK:** There was one piece commissioned by Kristen Ruby.

**TB:** Yes, Kristen was the student of mine and she wanted to do a world premiere of the piece on her senior recital, or master's degree recital. I suggested to her that she contact Mark to write for her, and she did. He wrote a piece for her, and she performed. I never performed it, but I remember working with her briefly on this piece.

**AK:** She commissioned *Glowing Embers*, that one. The other piece I wanted to ask you about was *Over your shoulder, don't smile*, it was commissioned by Ellen Campbell.

**TB:** Ellen and Douglas Campbell were two lovely good horn players and friends of mine. Ellen passed away about five or six years ago. She heard me playing many pieces of Mark Schultz. Then, she got excited about his music and she started commissioning it as well. That was one of the commissions she did.

**AK:** In my dissertation I wanted to shed a light on pieces that you premiered, but only on those that are not so frequently performed. I wanted to bring those pieces back to life because they're wonderful and a lot of fun.

**TB:** You might be surprised how many times *Dragons in the Sky* has been performed. Mark told me the performances were happening all around the world. It's a difficult piece from many, many, standpoints. You have the electronic issue, you have to have personal sound system, you have incredibly good percussion player, who has all of that equipment and is willing to perform and rehearse it with you. You have the difficulty of rehearsing it because it's very hard to get all of that to come together. The piece is certainly hard, but there were many performances of it all around the world. It was so popular that he arranged it for orchestra, and band. I much prefer band version over orchestra version, just sounds better.

**AK:** Good to know. I've heard your premiere of *Alligator Alley* and *Lights!* It was wonderful! Dr. Nagel, Mark Schultz partner in Jomar Press, was able to find the recordings. They are not commercial recordings, just for archives, but those were really great performances. The level of playing was CD ready, I am wondering why you did not want to record those pieces commercially? Were they just not feasible to record at that time?

**TB:** They are both theatre piece, *Lights!* and *Alligator Alley* and that is the problem, especially *Alligator Alley*, maybe not so much *Lights!* but it also a little bit theatrical. *Alligator Alley* you need to be able to watch them, not just hear because the performers need to become the characters using body language. They need to walk around the stage and do things to indicate the music that's going on.

Same thing with *Voices of Spoon River*: that's a very dramatic piece. It sounds good on a recording, but it's ever so much better when you can actually watch the performance, because when I'm doing that, I become the character. I use body language that I think the character would use. One of my characters in *Voices of Spoon River* was a woman who was very upset with her life because as young woman she was planning on becoming the greatest novelist ever. I tried to assume that character and the body language of this sad, old woman who once had visions of greatness. But she got married, had kids, and had no time to write, so she could never fulfill her childhood dream of becoming the greatest novelist ever. When James performs it, there is one place where he lies down on the stage and makes farting noises on his horn as though he's so recently expired person and the corpse is just expelling gas as some corpses have been known to do.

**AK:** I remember this, my teacher Gene Berger recently performed it. He actually suggested that I should get into Mark Schultz music. I wasn't familiar with his music before. I'm glad I did, because it was a lot of fun to perform all those pieces. I think that Mark's music will help other horn players to just have fun on stage.

**TB:** Yeah, especially if it is a fun piece like *Alligator Alley* or *Voices from Spoon River* which has some humor in it, and some darkness and brilliant light at the end. Just an emotional rollercoaster as far as the characters that are portrayed in that piece.

**AK:** I was wondering about this issue of programmatic music of Mark Schulz's music. It sounds like that you suggested some of the themes for Mark. How about other pieces and can you say he's music was programmatic, or not?

**TB:** Well, do you know *Beasts Tales*? Are you familiar with Aesop's fables? I am sure they have been translated into every language in the universe, and are famous everywhere, in every culture. I was working on a project many years ago, it all started around 1985, mid 1980s. It was music for horn and piano, or something; in the case of *Beasts Tales*, it was two horns that would be suitable for performance in schools. At that time in my career, I was doing a lot of what we called residencies, where I would be engaged by the Dearborn's symphony in Michigan, or the Lacrosse Symphony in Wisconsin, or Dubuque Symphony in Iowa and the other orchestras. They engaged me to perform a concerto with the orchestra, but also to spend a week there in the community and do outreach concerts. They would do an outreach by sending the guest artists, in that case it was me along with my pianist and we would go into the schools. Sometimes we would go and play for symphony orchestra supporters, like the board of directors or something, but a lot of the concerts for school children in every age ranging from kindergarten to high school. I wanted a piece of music that would be readily accessible, inspiring, invigorating, educational, and engage the interest of school children. You probably do not want to play Bruckner symphony for children in school that are fidgeting, probably would go to sleep, or start to make noise. But the school children are a very special audience. One of the things I came

across, of course, was the Aesop fables and I got two composers to write Aesop's Fables: one of them was Mark Schultz, and the other was Anthony Plog. If you don't know Anthony's Plog *Aesop's Fables*, those are fabulous as well.

But that was the idea of the *Beast Tales*. Apparently, that's what Aesop himself called them. He wasn't speaking English, of course. He called his stories the *Beasts Tales* because almost all of them were about some animals. There are donkeys, rabbits, turtles, lions, and all kinds of things it so it becomes a theater piece that you could go and perform in schools. It was also part of the assignment that I got, a number of composers, maybe a dozen different composers were to write pieces for this project of children's pieces. The assignment was to compose a piece so that the children would be engaged by it, but also musically sophisticated enough that I could put it out on a concert series, like chamber music series or something and so the older audiences would also love it. For a great composer, that's not really hard to do. Really great composers can take an assignment like that and have a ball just doing it, to have absolute joy to create something that children would love, but it is also musically sophisticated. Those *Beast Tales* came out great.

I don't know if anybody else recorded it besides me and James Graber. Not that I know of. It's too bad because it's really great stuff. So, that was the inspiration for these. Going through a lot of Mark's music, you will notice he seemed to like pop music, but especially jazz. He had quite a bit of that in *Beast Tales* and definitely in *Ashfall* as well. There are some licks there that are just absolutely jazz, and other pieces; also in *Lights!*, there is that little tune with a jazzy feel in it. That's jazz rhythm, so Mark did throw in a lot of jazz influences.

**AK:** Mark claimed that his music is "absolute music," but it actually seems that in every single piece he has some program to it; either he wrote it before or after composing the piece, it seems that it's usually something with the story. Then, when combining the story with the music, it's not so much absolute music anymore, at least to me.

**TB:** I agree. I think it's not absolute to just anybody else. He is writing great music so when you take away that story is still cool music. Even if you do not know the story, you're probably going to make up some kind of story in your head. Other composers have done that too. I am thinking of something like the Eroica Symphony. Beethoven wasn't writing a program to it. I don't think it was Beethoven who actually called Eroica, but it sounded so heroic that somebody called it like that. The slow movement of the Brahms horn trio. Brahms's, maybe THE absolute composer; Brahms and Bach, those two guys just did not write programmatic music, but there is a story to it. The slow movement of the Brahms trio, everybody knows that it was written with the influence of his mother having recently died. I think that was the story, so that event becomes the story. Suddenly the piece is a story about grief, sadness, and melancholy. And yet even within it there is some hope and realization that there is something great that always comes out of something bad.

**AK:** Thank you for that. I am thinking about creating a chart for each of Schultz's pieces to find if there was a theme or story, or programmatic title. There are actually very few pieces that have only just a title and no program to it but those are his early pieces that have not been recorded. For example, *Woodwind quintet in two movements*.

**TB:** I do not know that piece, is it Mark Schultz's piece? I do not know this piece at all. Who commissioned that one?

**AK:** He wrote it in 1980, it's one of his earlier pieces in the manuscript format. It could be even an assignment for college. It has a lot of changes in the score. It looks pretty simple and accessible. I also found *FlashPoint for Alto trombone and electronics*. Actually, it was Dr. Nagel who found those pieces, and I am I'm grateful he shared them with me.

**TB:** I do not know those pieces. *FlashPoint* was probably written in Mark's faze with electronics, around the time when *Dragons in the Sky* was composed.

**TB:** *Dragons in the Sky* is the piece that brought me together with Mark. Back in the 1980's I was doing a lot solo work, becoming quite active performing with orchestras all over the world, and doing chamber music concert series everywhere. So, I was always doing new music. I became someone that any composer who wrote horn piece wanted me to play it. Everyone was sending me tapes and sheet music. It got to the point that I could not digest all of that, and it went to a stack of music.

The story about *Dragons in the Sky* is that I'm sitting at home doing some computer work and my manager was going through this stack of music. He found this cassette tape in there and started to play it. At this point, it was only the recording of the electronic part, not the horn solo or the percussion, because of that it sounded kind of weird. Suddenly it got to this one driving rhythmic part where the electronic-thing takes over and becomes the big soloist. That just grabbed me, it's so colorful. I had no idea what the title was, I had no idea what the program was, the absolute music of it grabbed me with its rhythmic coloring and intensity of the harmonic structure and the melodies that were going in the electronic part. Those weird electronic melodies sounded like an awesome science fiction movie of an alien planet or something. I stopped working at the computer, I went into the other room where the tape was playing and I said "What is that!" He (manager) explained to me, showed me the package that it came in and the little letter from Mark Shultz saying that he would be interested in having me perform this piece.

I think I called him that day and introduced myself and said I love your music. And he said: "Oh, great. Would you come to Austin to record it?" That was pretty much the conversation and I said "sure, when?" Couple months later we were in the studio recording it. Have you ever thought of contacting Mark's widow?

**AK:** Mark composed one piece for his wife, Deidre Artist-Schultz that is not in the catalogue yet, Dr. Nagel found it. It's one of his earlier pieces titled *Sunday Morning* and has a dedication in one of the movements to Deidre's eyes.

**TB:** Deo Gratias. I think every one of his scores has this Latin phrasing, "Thanks to God" and a dedication to some people. Often, I did not know who the person was, even when I commissioned the piece. It was very, very nice of him to do that. Very touching.

**AK:** Very nice. I realized he gave two dedications one on the top of the piece, with the title and information who commissioned the piece. But at the end of the piece he dedicated it to someone else, someone from his family or friends.

**TB:** Right

**AK:** How would you describe the composer's style? I think we have already touched a lot in previous questions, his electronic faze at the beginning of his career, jazzy and pop influences.

**TB:** Well, it was partly because they had such a great electronic music studio at University of Texas in Austin and he was part of that. I think he got his doctorate there.

**AK:** Yes, he got his Doctor of Music degree there.

**TB:** Then he ended up teaching there for a while. He was never a full-time faculty member, but they brought him in to teach some classes. I think he did a substitute teaching for somebody that was on sabbatical, but they never wanted to hire him and make him a professor. I don't know why. He was always involved with the School of Music there, as long as I knew him.

In the 1980's, they did have one of the best electronic music studios in the country, if not in the world. And as I recall a lot of people were doing things with electronics back then. It's not quite so much now, it's no longer an innovation; it's everywhere now, even pop groups are doing so much with electronics now, way past simple guitar, bass, drums kind of rock and roll.

**AK:** I have a list of the pieces that you commissioned and performed: *A River of Amber and Bronze* (1992), *Pillars of Fire* (1994), *Echos Primeval* (1995), *The Melon Patch* (1996), and *In My Vision* (1990). Did you suggest the themes for those pieces to Mark, as it was in the case of *Lights!*, or did Mark suggested the theme for those pieces?

**TB:** Well, the theme for *Lights!*, I just wanted Mark to write for horn solo with horn ensemble and piano that could be somewhat theatrical and also be based on some kind of spiritual theme, something to do with religion. Mark himself was very, very religious so he picked up that old gospel tune. By the way, if you Google *This Little Light of Mine* you will find the page that actually tells about a composer.

**AK:** Great, thank you. How about other pieces?

**TB:** *In My Vision* was not suggested by anything except the instrumentation that I was pushing everybody I knew to make Mark to write a piece for it. I was in a group called Opus 90 based in California, very close to San Francisco, in Palo Alto. I got this group to commission Mark to write a piece for Soprano, oboe player, clarinet, horn, bassoon and piano. He chose the theme, the title, and everything about it. All I did was to choose the composer and the instrumentation.

Same thing with *the Melon Patch*, he based it on the story of coyote who got hungry and raided somebody's melon patch and started eating melons. Mark read an article about how coyotes were having trouble in their native lands, which are being overtaken by the suburbs in California,

especially in Southern California, where the cities are expanding so much that they are now encroaching on the lands which Coyotes used to call home. Unfortunately, they still call them home, and what's left to eat? Well, we have to go to the neighbors' garden to find something to eat. So, the coyote raided the Melon Patch. That's what this one is all about.

*A River of Amber and Bronze* was written as a commission for my horn studio at Arizona State University. You might not know that we have been engaged to perform at a small regional horn workshop that was going on at UTEP University of Texas at El Paso. John Groves was the horn professor there. He called me up, as I worked with John before. I think I gave my blessing or two. John asked me if I wanted to bring my horn choir over to perform at this regional workshop, and I said "sure, I will bring a new peace." That's why we commissioned *A River of Amber and Bronze* for us to perform there. Bill Barnowitz was in the audience when we performed it. He loved it and said it was the most wonderful thing that he had ever heard. I will never forget it. Maybe it was performance at the workshop in Utah, because Bill was in the Utah Symphony. We did that in Salt Lake City University there. I walk off stage and Bill came up to me. He was breathless and looked like he was hyperventilating. He was so excited that he could barely say the words. He said: "That was the best piece I've ever heard."

**AK:** Was the theme and the title suggested by you, or was it Mark who came up with it?

**TB:** It was just about the fact that I was teaching at Arizona State University and perhaps the most famous attribute in the state of Arizona is the Grand Canyon. *That River of Amber and Bronze* is a quote from a book written by the first explorer, who actually documented a travel trip through the famed Canyon on some kind of boulder raft or whatever harbor they get through the canyon and you don't die. There's a lot of rapids in the river. I do not remember his name right now, but in the guy's diary he called this place a River of Amber and Bronze because the river goes through the canyon walls and you see all these glowing colors of amber and bronze, golden, brown, yellow, white, and all kinds of different rock formations. It's a magnificent trip to make. Mark may have called it absolute music, but it's a trip down the river to the Grand Canyon. You can hear the rapids, some of the animals, and sounds. It's programmatic music in a very prominent way.

**AK:** You haven't had a chance to record this one on a CD, have you?

**TB:** No.

**AK:** How about *Pillars of Fire*?

**TB:** I was engaged by Sarasota Music Festival for a couple of years as their horn artist. I can't remember if I suggested it, or the conductor, but one of us got the idea of doing a horn concerto. Then, I suggested Mark Schultz, because we got to get Mark to write a piece for the orchestra. Oh, by the way, let's write it for a horn solo. I don't know where Mark got the inspiration for *Pillars of Fire*, but the genesis of it was the fact that he was writing a concerto for me that I would be premiering. He knew I like to do theatrical stuff, so he had me playing the bass drum at the beginning, then I was walking off stage with my horn, or something crazy like that.

**AK:** Do you think he would not write that piece and those additional things that you had to do in the piece, if it wasn't for you?

**TB:** I do not know, but he did know that I like to do that stuff. I told that to several composers. Another one that I told to was Peter Schickele. He composed a horn concerto for me too (*Pentangle, Five Songs for Horn and Orchestra*). I told him that when I was in high school I used to do magic tricks, and I used to be in a rock group where I sung some of the songs. So, he got me singing and performing magic tricks in the piece that he wrote for me.

**AK:** That sounds like fun.

**TB:** Whenever I commissioned a piece, I talked to the composer. I tried to share with him or her some of the things that I'm particularly good at as a performer. I will do almost anything they want me to do. I tell them what have done in the past like singing, performing magic tricks, doing characters, dressing up in a costume, having theatrical props. They all know that's a possibility, and sometimes they take advantage of it, other times they don't. Sometimes they just write a piece of music.

**AK:** There are other pieces of Mark Schultz, except *Dragons in the Sky* and *T-Rex* of course, that are not so frequently performed. I was wondering why. Is it because of the theatrical aspect of it? Are performers simply not comfortable doing those additional things on stage? Or is because they are just not willing to do that, including playing other instruments on stage, as it is in the case of *Pillars of Fire*. I was wondering about your thoughts on that.

**TB:** Well, I am sure that there are some players who would be intimidated by that, but I'm also sure that there are other players that are not afraid of that at all. Mostly is that there's so much music available for horn and that not everybody knows the music of Mark Schultz for horn. They might know some of his best-known pieces like *Dragons in the Sky* that has a couple recordings of it, or *T-Rex*, which I actually done on two different recordings, with two different pianists. I performed it on a lot of recitals too, but I don't know how many other horn players have ever really embraced the music of Mark Schultz to the extent that I have had. I probably have done hundreds of performances of the music of Mark Schultz in different configurations with different groups in recitals and horn workshops.

How about *Echoes Primeval* for Horn Choir?

**TB:** That was the second piece that I commissioned Mark to write for my horn studio at Arizona State University. I did not give him a specific theme. He knew my preferences by then, that I'm willing to do anything, and I'm going to make my kids to do anything as far as extended techniques. He was constantly exploring extended techniques, trying to get the horn to make all kinds of other sounds that you never hear the horn do in Beethoven, or Mozart. I was frequently experimenting with Mark on some of those sounds and figuring out "Is this what you, meant?" He would say "yeah, that's exactly it!", or "no, it's got to be more metallic, or it's got to be more brassy, or it's got to be more distant", or he would offer a suggestion. Then I would do some little adaptation to change the sound in some way.



**AK:** I saw that he actually came up with his own extended techniques besides those in Mr. Hill's book.

**TB:** Right. I told Mark, the first thing he's got to do is to get that book, so he got that book. He started using a lot of Douglas Hill's extended techniques but he did other things too, like the use of the bow of a double bass, that is a horsehair bow that you usually use to play a double bass in the symphony orchestra, to play the bell of the horn with. I discovered that if you put the horn on the floor with the bell touching the floor, ideally on a stage that has a wooden floor which helps the vibrations, and point the bell outward towards the audience holding it by the lead pipe, or one of the stronger pipes of the instrument, and then drop the bow across the bell, you get this really weird, really otherworldly sound.

**AK:** I will have to try it.

**TB:** It takes a lot of rosin of the bow. Go to one of your bass player friends and ask them if they have an old bow that they do not mind you to rosin the hell out of it. Then put the horn on the floor, point the bell where you want the sound to go, and drag the bow across the bell. You will get some of these really high-pitched metallic sounds. it's quite a sound.

**AK:** I will try that for sure. I remember that in *Alligator Alley* piece there is a moment where the performers have to play the melody of "Going Home" adapted from Dvorak 9th symphony, on mouthpiece and have a plunger in front of it to make it look like harmonica. I haven't noticed that much change in the timber or pitch using the plunger. For me, it was more a theatrical effect.

**TB:** Yes, it has to be.

**AK:** I was not sure if I'm doing this technique properly. I tried to put plunger closely and far away, but there was not that must change in the sound quality.

**TB:** The hand has to move as if playing harmonica. Do you understand this?

**AK:** Yes. I was trying to do it with exaggerated vibrato, like wah-wah, to make it more-cheesy. I wasn't sure if I was doing this correctly.

**TB:** Good. Exactly right.

**AK:** I am glad I got to this one right. I was wondering about the extended techniques. Maybe people don't want to play pieces that involve those techniques in fear of not performing them correctly. At the same time, the book of Douglas Hill was on the market for a long time and there's so many pieces with extended techniques, including *Dragons in the Sky* that has been performed so many times. Do you think it's the fear of playing extended techniques?

**TB:** It could be. It could be also that some people just don't want to do this kind of thing. They are too much into the beauty of the sound of the horn, doing the traditional things. They do not want to make a horn sound like a sound effect or something. Who knows what goes through the mind of people when they are choosing the program for their recital. Some people may say "I

really want to play my Mozart concerto, or I really like Brahms horn trio, and why should I do such far out piece with sound effects.”

**TB:** Some people are into anything, like I am. A lot of students are also like that. They want to do exciting things. Other people shy away from things like that.

**AK:** I think I did shy away for a while, because I didn't want to make a mistake of not doing those techniques correctly. But, I discovered that many of those techniques are much easier than I thought. At least for the pieces that I worked on *Lights!*, *Alligator Alley*, and *Over the shoulders, don't smile*. They are not that hard and contain really cool effects. I think doing vocalizations, multi-phonics is much harder.

**TB:** Yes, and no. Some of them are hard, but I learnt it when I was in high-school. Webern's concertino comes to mind and other composers that use horn chords. Randal Faust uses it for example. It's a wonderful effect.

**AK:** It seems that some of the techniques are not so extended because they're already being used in standard horn repertoire notes. For example, stopped notes; just going from open to stop. Flutter tongue is used in many foreign languages. For some people they are easier to get them than others, but they are not so extended as one may think.

**TB:** That's true. You are right. The stopped horn was in the literature for a long time, ever since players started to figure out, this is how to change the pitch. It also changes the sound, so it has been used for other effects too.

**AK:** Did you change any tempos that he wrote, or extended techniques that they were not feasible? I am thinking about *Over the shoulder, don't smile*. Mark wrote those really cool, jazzy rhythms there, but the tempo that he indicated was way too fast to bring out fully those effects, at least in my opinion. Since you collaborated with him, I am wondering if he would mind the change of tempo to achieve the effect.

**TB:** Mark was all about effect, so I think the effect would take the priority in that case. I don't know that piece, I don't know the references you're making, but as you noticed his music is full of effects. I think, it's like learning how to interpret any composer, or style that we play. For example, there is a style that we play Mozart, and different style that we play Shostakovich, Stravinsky. Even within each composer there is a way to play different characters in their pieces. Shostakovich has screamingly loud passages and also some hauntingly beautiful soft passages. You have to take on different characters, different effects. It is the same kind of thing with Mark Shultz you have to be able to portray the character of the music, even if it's not a programmatic character, even if it's just an emotional character. You have to be able to interpret that character and bring out the effect of that character, whatever it is. If it that's jazzy, or loud, soft, shrieking, crying, singing or sad, whatever that character is, you have to be able to bring it out. By character, I am also talking about the things that we sometimes called the effects.

**AK:** Thank you. I don't have more ideas and questions in my mind right now I'm so excited I was able to talk to you. It's a big pleasure.

**TB:** You're very welcome. Thank you so much for doing this project. I think it's a very worthy project and many people will find it very interesting.

## Appendix I

### Interview with Deidre Artist-Schultz, composer's wife. November 17, 2018.

Deidre G. Artist-Schultz: B.A. in Sociology/Anthropology (specialization in Archaeology/museology) from Nebraska Wesleyan University and was employed as an associate curator to the Texas Parks & Wildlife Department, Austin, TX.

**Anna Kucia:** Did Mark have a particular method of composing?

**Deidre Artist-Schultz:** He always worked in a relatively tight space with the piano in front of him & drafting table to his left. There might be 3 feet maximum between the piano at his front and wall at his back.

**AK:** It seems that nature was important to Mark, can we say that it was his major inspiration?

**DAS:** Not necessarily.

**AK:** I know that he was also inspired by literature, science, philosophical questions, and religion. His other passions and hobbies were: history, politics, philately, arts, gardening. He loved fly fishing and hiking in the mountains, soccer and Nebraska football. Is this accurate?

**DAS:** First and foremost, he believed in Jesus Christ as his saviour. That belief directed every aspect of his life. He loved life, his family and God's miraculous world. More often than not, the music came first and was named later, but there are obvious exceptions.

**AK:** Do you know the genesis of the pieces or program notes for the pieces that are not in a catalogue: *Flash Point for Alto Trombone and Tape*; composition for solo piano titled *Sunday Morning*; arrangement of *Rex in the City (T-Rex Revisited)* by Francisco Dean?

**DAS:** I will send what I have found regarding program notes. I haven't found anything for *Flash Point* yet. I'm not sure how *Rex in the City* came about, however, I believe Francisco Dean contacted him and asked permission to do his arrangement based upon Mark's *T-Rex*. (*Sunday Morning*- has three movements titled: Deidre's eyes, Rocking chairs, and Harvest). *Sunday Morning* is based upon our early relationship.

**AK:** What suggestion (if any) would you give to future performers of Mark's music for the best representation of composer's wish?

**DAS:** Follow his notations, etc, listen to original recordings of first performances. If he could, he would try to be available to performers during practice and/or recording sessions, especially "premiers", etc.

**AK:** Would you mind clarifying who Heather Hiskey is?

**DAS:** Heather is Robert's daughter from a previous marriage, thus DeAnne's step daughter and Mark's step niece. Robert's first wife also remarried & had other children, one being Ashley, thus Heather's step sister on her mother's side. Heather commissioned the piece for Ashley and Jon's marriage. I do not know their full names and, unfortunately, Heather has since died of cancer. Ashley and her husband Jon- Heather Hiskey's step sister. Mark's sister, DeAnne, is married to Robert Hiskey.

**AK:** Do you know by any chance the genesis, or program notes for *Woodwind Quintet in Two Movements*? There is no dedication on that piece.

**DAS:** This is one of Mark's earlier compositions. I have not yet found anything specific regarding this piece or some of his other earlier pieces. We moved from Nebraska so he could attend University of Texas at Austin to pursue his Masters & PhD degrees. Some of these pieces may have been part of his course requirements and therefore were never dedicated specifically.

**AK:** Were you already married when Mark wrote *Sunday Morning* (1979), or did that happen later?

**DAS:** Mark and I met while we both were attending Nebraska Wesleyan University starting in August 1975, started dating in 1976. He was in Pre-med studying bio-chemistry, but realized it was not the direction God had planned for him so he returned to Omaha, worked, started up a band with some friends, then ultimately returned to the University of Nebraska at Omaha and began his education in music. We continued with a long-distance relationship until I graduated in 1979 and moved to Omaha myself. So, no, we were not already married, but pretty close.

## Appendix J

### **Dedications, commissions, and family tree of Mark Schultz. Confirmed and updated by composer's wife, Deidre Artist-Schultz.**

Deidre Artist- Schultz, Mark Schultz's wife

Anne Schultz- Mark's daughter

Jake + Ava Justine Artist= Deidre Artist- Schultz' parents and Anne's grandparents

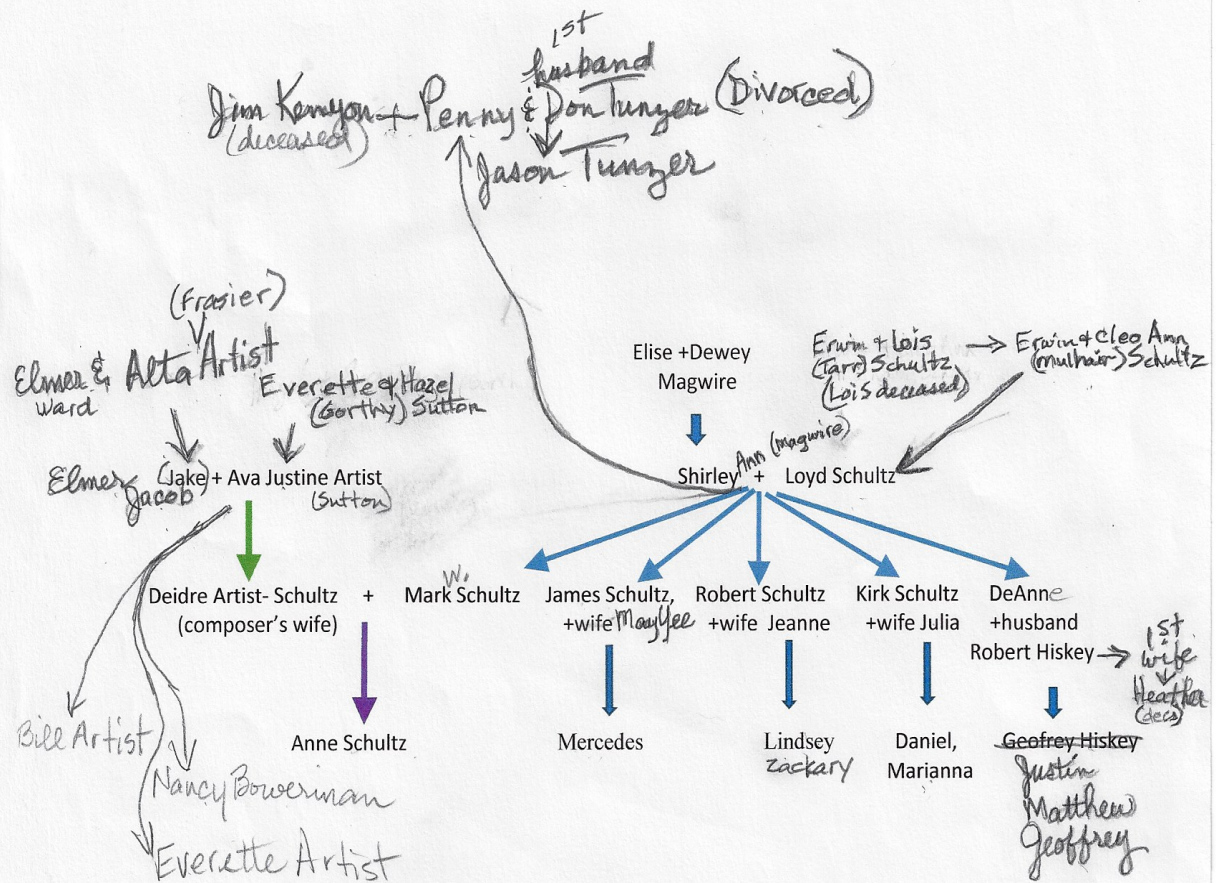
Shirley and Loyd Schultz= Mark's parents. Parents of Penny, Kirk, DeAnne, Robert (Bob), James (Jim)

Penny (Schultz) Kenyon, Kirk Schultz, DeAnne (Schultz) Hiskey, Robert Schultz, James Schultz=Mark's siblings

Geoffrey Hiskey-Mark's nephew, son of DeAnne (Mark's sister)

Daniel- Mark's nephew, son of Kirk  
Marianna-Mark's niece, daughter of Kirk  
Lindsey- Mark's niece, daughter of Robert  
Mercedes- Mark's niece, daughter of James  
Elsie + Dewey Magwire-Mark's grandparents on a mother side  
Max and Dale Magwire-Mark's uncles

- Evelyn Garza & her fiancée, Erik Belanger. Evelyn- Anne's first grade teacher. (Mark was going to have Erik Belanger do the illustrations for a children's book to go along with the *Melon Patch*, however, Erik was killed in a car accident)
- In memoriam of Neill Sanders-commissioned by Ellen and Douglas Campbell in *Podunk Lake*
- Kristin Ruby (I never met her) commissioned *Dark Matter(s)* piece is dedicated to Kristin.  
Student of Thomas Bacon
- Ellen Campbell and Robert Spring also commissioned pieces from Mark Schultz.
- Kent Leslie, hornist recorded *Dragons in the Sky*, *With every leaf a miracle*, and other pieces.  
Commissioned With Bill Bernatis, Bruce Heim, Patrick Hughes, Brian Kilp, Eldon Matlick, William Scharnberg and Jeffrey Snedeker *With every leaf a miracle*
- Lisa Bontrager and Michelle Stebleton (MirrorImage) horn players commissioned *Uneven Ground: a short walk on Safari*



order of Dee's siblings  
 James William (Bill)  
 Nancy (Artist) Bowerman  
 Everette Ward (Ev)  
 Deidre

order of Mark's siblings  
 Penny  
 Kirk  
 Mark  
 DeAnne  
 Robert  
 James

## Appendix K

### IRB exemption letter

<b>Temat:</b>	IRBNet Board Document Published
<b>Od:</b>	Grace Yoder (no-reply@irbnet.org)
<b>Do:</b>	adkucia@bsu.edu; bgclement@bsu.edu;
<b>Data:</b>	14:55 poniedziałek, 2018-6-25

Please note that Ball State University IRB has published the following Board Document on IRBNet:

Project Title: [1227739-1] EXAMINING UNRECORDED WORKS OF MARK SCHULTZ: A PERFORMER'S ANALYSIS OF OVER YOUR SHOULDER DON'T SMILE  
AND A CATEGORIZATION OF THE WORKS FOR HORN  
Principal Investigator: Anna Kucia, DA

Submission Type: New Project  
Date Submitted: June 19, 2018

Document Type: Not Research Letter  
Document Description: Not Research Letter  
Publish Date: June 25, 2018

Should you have any questions you may contact Grace Yoder at [gmyoder@bsu.edu](mailto:gmyoder@bsu.edu).

Thank you,  
The IRBNet Support Team

<https://na01.safelinks.protection.outlook.com/?url=www.irbnet.org&data=02%7C01%7C7Cadmucia%40bsu.edu%7Ccafd371364d41e2a3e008d5daed2d44%7C6fff909f7de40da9e30fd7549e0f494%7C0%7C0%7C63665549712>

## Appendix L

### Permission to use and reprint Mark Schultz's works form Jomar Press

Dear Ania,

Jomar Press gives you permission to include within your dissertation excerpts of any piece that we publish by Mark Schultz. You may choose as few or as many excerpts as you might need, and you can use an excerpt of any size that you need other than using 100% of a score as a single example.

Please let me know if Jomar Press can be of further assistance to you. Best wishes towards the successful completion of your dissertation!

Sincerely,

A handwritten signature in black ink that reads "Jody Nagel". The signature is written in a cursive, flowing style.

Jody Nagel

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